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METAL FORCES

ISSUE 71 £2.75

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8-SONG LIVE CASSETTE

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Reunions! They seem to be the order of the day at the moment. In fact, that's been the case now for a few years. Spouting righteous words about "it just seemed that we all missed each other", "we felt a spiritual need to work together again after all these years" and the like, a number of bands have elected to put themselves once again under the microscope. Invariably, the result has been nothing short of disastrous.

The problem is that in most cases, bands from the '70s and '80s only decide to reform in order to make some badly needed cash. Artistry is only of passing interest - what matters most is the bank balance! That shows in the music they make. And, of course, the legend and reputation of such bands is tarnished permanently, dragged through the mire in a welter of mediocre albums and poorly executed live shows. It all brings up the question: did these bands *ever* care about how much they meant to their audience? Maybe it's unfair to say so, but if acts such as...Well, you know who I mean, but if they genuinely had any feeling for their fans and their own achievements, then surely they wouldn't risk all of that purely for fiscal gain? Perhaps it shows how squalid some people can be!

But, still we go on hoping that the next band to get back together (what price ACCEPT?) will prove the exception to the rule. Still, we madly dash to listen to ANVIL and EXCITER product in the hope that there is something beyond the overdraft facility. It's what makes us fans, I guess.

You'll find words on the ANVIL comeback LP in this very issue, but before all of that there is a veritable onslaught of goodies to entertain you. And on the cover there's the second in our ongoing series of exclusive cassettes.

This month we bring you music from Canadians BIG HOUSE. Their self-titled, debut album is due out soon, but what we have here is live music unavailable anywhere else, showing the band in prime form as they deliver the goods in Toronto. You'll not find these live versions anywhere else. See how good we are to you?! You can also read about the band in this issue, alongside a variety of names such as IRON MAIDEN, BRIGHTON ROCK, RUSH, OBITUARY, FAITH NO MORE, EUROPE, FUDGE TUNNEL, L7, TERRORVISION and FIONA. It all adds to yet another super-bumper-amazing-smashing 100-page edition of METAL FORCES that we feel underscores our belief in quality.

And even now, we're busying ourselves with the next issue of METAL FORCES. It's on sale on June 11 and will again have a sensational cover-mounted cassette, news of which is featured in these very pages. Watch out also for information on a fortchoming METAL FORCES road show. Coming to a club near you!

MALCOLM DOME

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HOT METAL

■ **MÖTLEY CRÜE**, following the much-publicised departure of vocalist Vince Neil, are currently working with **THE SCREAM** singer John Corabi. They have already cut demos with Corabi and he seems to have emerged amidst a whole string of rumours as undisputed favourite to fill the gap. However, one of the ongoing problems with the vocalist seems to be contractual obligations to THE SCREAM and Hollywood Records.

Talking about the situation, MÖTLEY drummer Tommy Lee stated: "Due to legalities, as yet we cannot talk about Vince's departure. But rest assured I will have a lot to say once that is all cleared up. At the moment, the three of us (Lee, guitarist Mick Mars and bassist Nikki Sixx) have been writing material for our next album as a three-piece." Bob Rock will once again produce when the record finally goes into production.

Lee has also been busy working with L.A. band **THE ELECTRIC LOVE HOGS** on their debut album for London Records. Self-titled, it is due out during May, and Lee co-produced the LP with Mark Dodson. "They are one of the hottest bands in L.A. at the moment, and I had great fun working on the project. I'm very pleased with the way it turned out," commented Lee.

Neil, meanwhile, is expected to piece together his own project for the Elektra label shortly. He has already been in touch with one name guitarist from Los Angeles.

Pic Nick Matthews

TROUBLE: IN PAIN

■ **TROUBLE**, the famed Chicago Doomsters, will release their second album for the Def American label during late April (their fifth overall). Titled "Window Pain", it was once again co-produced by Rick Rubin with the band at Indigo Ranch Studios in Malibu, California - a studio owned by **THE MOODY BLUES**!

The full track listing is: *"Come Touch The Sky"*, *"'Scuse Me"* (a song about rebellion), *"The Sleeper"*, *"Fear"*, *"Memory's Garden"*, *"Tragedy Man"* ("This is the second part of the song "Rest In Peace" from our last, self-titled album, and is related to Operation Desert Storm," says vocalist Eric Wagner), *"Breathe"*, *"Rain"*, *"LSD"*, *"Manic Frustration"*, *"Hello, Strawberry Skies"* and *"Mr. White"*.

"Even more of our influences are coming through this time out," explains Wagner. "We started off in the **BLACK SABBATH** mould. Now there's elements of the **BEATLES**, **PINK FLOYD**, **LED ZEPPELIN**, **DEEP PURPLE** and **JIMI HENDRIX** in the music, but it's still very heavy. The difference is that we aren't as Doomy as we were, say on our 1985 second album "The Skull" (released through Metal Blade). The reason for this is that we aren't as depressed now as we were back then! Now all of us (Wagner, guitarists Bruce Franklin/Rick Wartell, bassist Ron Holzner and drummer Barry Stern) are searching for ultimate happiness. And maybe we've figured a few things out.

Once again, as with the 1990 "Trouble" LP, there are keyboards on this record, once again provided by Jeff Olson. And the band have also taken the rather remarkable step of recording a version of **THE YARDBIRDS**' "Heart Full Of Soul", which will hopefully see the light of day in one form or another in the near future, perhaps as the B side of a forthcoming single.

Right now the band are preparing for another rigorous touring schedule, as well as shooting a video for an as-yet unconfirmed track. And TROUBLE are seriously considering re-introducing some of their older material into the live set.

"We've had to move on musically on record, but there is a call for older stuff then we will put it back into the set."

The campaign starts here for the return of "Psalm 9", "Pray For The Dead" and "Victim Of The Insane"!

MALCOLM DOME

■ **THE RAMONES** are currently busy in the recording studio, working on an as-yet untitled album, due for release at the beginning of the Summer. And among those tracks set to be featured is *"Cabbies On Crack"*, with a guest appearance from **LIVING COLOUR** guitarist Vernon Reid.

The band plan a mini tour of Europe shortly and vocalist Joey Ramone has also been busy pursuing his film careers. He appears in a film released this April called *Highway 61*, with a soundtrack featuring the RAMONES song "Do You Remember Rock And Roll Radio".

The foursome also appear in the forthcoming film *Car 54*. They play themselves performing in a New York bar.

■ **PAT TRAVERS**' "Sight & Sound In Concert" recording from 1977 and his performance at the Reading Festival three years later are both due to be released on CD during late April/early May by Windsong.

The full track listing for the "In Concert" LP (recorded on November 5 1977) is: *"Rock N' Roll Susie"*, *"Feelin' Right"*, *"It Ain't What It Seems"*, *"Gettin' Betta"*, *"You Don't Love Me"* and *"Makin' Magic"*.

The full track listing for the Reading Festival LP (recorded on August 23 1980) is: *"Rock N' Roll Susie"*, *"Hooked On Music"*, *"Your Love Can't Be Right"*, *"Life In London"*, *"Born Under A Bad Sign"*, *"Boom Boom (Out Go The Lights)"*, *"Snortin' Whiskey"*, *"Hammerhead"* and *"It Makes No Difference"*.

■ **DEFIANCE**, the Bay Area Power Metallurgists, issue their third album through Roadracer on May 5. Produced by Rob Beaton (**EXHORDER**, **HEATHEN**), the LP is titled "Beyond Recognition". The full track listing is: *"The Killing Floor"*, *"Inside Looking Out"*, *"No Compromise"*, *"Dead Silence"*, *"Step Back"*, *"Promised Afterlife"*, *"The Chosen"*, *"Power Trip"* and *"Perfect Nothing"*.

■ **SOLITUDE AETURNUS**, the Texan-based 'Melodoomsters' have just begun work on their second album in a Dallas studio. Tentatively titled "Beyond The Crimson Horizons", it is self-produced and will include the following tracks: *"Hour Glass"*, *"Black Castle"*, *"Plague of Procreation"* and *"Seeds Of The Desolate"*. A late May release is planned through Roadrunner.

■ **THE ROCK ZONE** is a new Rock club just opened at Sacks, Clifftown Road, Southend-on-Sea, Essex. The club will run every Thursday from 8.30pm to 1am. Admission, strictly 18+, and will cost £2.

■ **ENUFF Z'NUFF** have had a change of heart and taken guitarist Derek Frigo back into the fold. The band have also signed a new deal with Arista Records.

■ **STOIC** are a newly-formed Thrash four-piece consisting of ex-**ONSLAUGHT** vocalist Mo, plus ex-members of **KILLER DOGS**, **HELL TITANS**, **REBEL YELL** and **FEEDBACK**. They have released a five-track tape titled "What Lies Ahead", available for £1 + SAE from: **Stoic, 7, Cranberry Walk, Coombe Dingle, Bristol, BS9 2RB, England**.

■ Former **BOMB DISNEYLAND** drummer Barry St. John is currently seeking any pro bands to gig, record, tour with. He's into **MORBID ANGEL**, **SLAYER**, **PANTERA**, etc. Anyone interested should call Barry on: **Bradford 669028**.

■ A **LOU REED** deluxe box set, containing 45 tracks on three cassettes or three CDs (including many rarities and a 44-page booklet), has just been released on RCA. The set, titled "Between Thought And Expression", is described as the truly definitive LOU REED anthology and has been over two years in the making.

■ For anyone interested in joining various major Fan Clubs, here is an up-to-date list of addresses:

GREAT WHITE Fishy Tales, PO Box 67-B-98, Los Angeles, CA 90067, USA.

DANGER DANGER, PO Box 67456, Los Angeles, CA 90067, USA.

MEGADETH, Rattle Headquarters, PO Box 67719, Los Angeles, CA 90067, USA.

SLAYER, Slatanic Wehrmacht, PO Box 67276, Los Angeles, CA 90067, USA.

DON DOKKEN, PO Box 67276, Los Angeles, CA 90067, USA.

GUNS N' ROSES, Conspiracy Inc., PO Box 67279, Los Angeles, CA 90067, USA.

KINGOFTHEHILL, Groove Disciples, PO Box 67561, Los Angeles, CA 90067, USA.

Annual membership is $15.00 (US)/$18.00 (international). Anyone requesting information or applications will get a speedier response if they include an S.A.S.E. (US) or 2 I.R.C.s (international).

■ **SLAYER** have just released a special collector's limited edition of their acclaimed live set "Decade Of Aggression", commemorating the band's ten year anniversary. The two-CD boxed set (issued only in the US) is packaged in a flat black metal slipcase, with SLAYER's Eagle logo laser etched in silver onto a shiny black metal piece, then inlaid onto the face of the box. The two CDs themselves are stowed in black, linen-paper sleeves. A certificate of authenticity accompanies each set, and each is individually numbered.

In addition to the 21 tracks originally released on "Decade Of Aggression" last October, the new metal box set contains two previously unreleased bonus tracks, viz "Skeletons Of Society" and "At Dawn They Sleep". The special 24-page booklet found in the first release has also be included. All tracks were recorded completely live (no overdubs) during the Thrash heroes' triumphant 1990-91 tour, and were produced by Rick Rubin and the band.

Only 10,000 units have been manufactured, and these will only be made available in the UK on import.

ANTHRAX: FRESH START

JOEY BELLADONNA and SCOTT IAN (ANTHRAX)

Pic Gene Ambo

■After considerable rumour and speculation, **ANTHRAX** have recruited former **ARMORED SAINT** vocalist John Bush to replace the recently-departed Joey Belladonna, who himself has been linked with the vacancy in **THE SCREAM**. And it would seem that Bush's decision will inevitably mean the end of the road for the Los Angeles-based SAINT.

"At this point in time, Gonzo (drums) is determined to put together a new line-up for the band," said Bush, talking exclusively to *Hot Metal* from his L.A. home. "But I have left, as has Joey (Vera - bass) and Jeff (Duncan - guitar), leaving just Gonzo and Phil (Sandoval - guitar)."

ANTHRAX apparently approached Bush to join their ranks, and the fivesome (guitarists Scott Ian/Dan Spitz, bassist Frank Bello and drummer Charlie Benante, plus Bush) have already written two songs in New York.

"They're real balls-out stuff. Full of energy and intensity. A lot of people believed that ANTHRAX were going to go in a more Rap direction with the next album, but they've already done the Rap thing and want to move on. Basically, ANTHRAX is a Hard Rock/Metal band, and they wanted the new singer to embellish their sound.

"At the moment, I'm trying to get used to their vibe and style. Hopefully, what I will bring to them is a rebirth and a fresh energy. I genuinely believe that ANTHRAX can be at least twice as successful as they've already been, and I hope to do as much as I can to increase their popularity. It's a huge challenge for me, but one I'm eagerly anticipating. And one great thing about working with ANTHRAX is that I'll get to play more than one show in the UK, which was the case with ARMORED SAINT (who made their sole appearance over here at The Marquee Club last year)."

ANTHRAX are expected to begin work shortly on their first album with Bush and for new label Elektra. And it's likely that Dave Jerden (**JANE'S ADDICTION/LAST CRACK**) will produce the record. On page eight of this issue, Bush talks about his feelings on ARMORED SAINT.

Apart from auditioning for THE SCREAM, Belladonna himself has also been writing material with former **GILLAN/MAMMOTH** bassist John McCoy.

Aside from working on their next studio album, ANTHRAX have also been piecing together a live LP for Island Records, their final obligation to the company. However, this will not appear until a full 18 months after their Elektra debut, sometime in 1994! Much of the material will be taken from their show at Irvine Meadows in California last year. Those songs set for inclusion are: *"NFL"*, *"Got The Time"* (the **JOE JACKSON** cover), *"A.I.R."*, *"Parasite"* (a cover of the **KISS** number), *"Keep It In The Family"*, *"Caught In A Mosh"*, *"Indians"*, *"Anti-Social"* (a version the **TRUST** classic), *"Metal Thrashing Mad"*, *"I'm The Man"* and *"Bring The Noise"* (also featuring **PUBLIC ENEMY**). And to complete the album, the band invited a selected audience down to Electric Lady Studios in New York to hear them run through *"Metal Thrashing Mad"*, *"The Enemy"*, *"Now It's Dark"*, *"Caught In A Mosh"*, *"Indians"*, *"I Am The Law"*, *"Bring The Noise"*, *"Parasite"*, *"In My World"*, *"Startin' Up A Posse"* and a cover of the recent **NIRVANA** hit *"Smells Like Teen Spirit"*.

Two of these recordings will make it onto the live release, their last work with Belladonna. The album has the working title of "Noize Live...The End Of An Error".

MALCOLM DOME

There is also growing speculation concerning drummer Dave Lombardo's future in the band. It seems that two other drummers (including ex-**FORBIDDEN** man Paul Bostaph) have been asked by SLAYER to audition for the spot. A full account of what has taken place will appear next issue.

■ **CINDERELLA** have recruited former **SHADOW KING** drummer Kevin Valentine. He replaces Fred Coury.

■ Former **WHITE LION** guitarist Vito Bratta is currently putting together a solo project. Already confirmed for the project is ex-**WILD HORSES** vocalist John Levesque.

■ **OZZY OSBOURNE** is currently engaged in trying to raise funds for a tomb to house the body of late guitarist **RANDY RHOADS**. This campaign is being conducted with the full backing of RHOADS' mother Mrs. Delores Rhoads.

All contributions should be sent to: **The Randy Rhoads Charitable Trust Fund, c/o Delores Rhoads, 1211 Tiara Street, North Hollywood, California 91607, USA**.

■ **MR. BIG** have had their second album, "Lean Into It", re-issued by East/West Records.

■ **THE ACCÜSED** have replaced guitarist Tommy Niemeyer in favour of ex-**TERRORIST** guitarist Andy Masey. This change took place on the eve of the release of the band's third album "Splatter Rock".

■ **RATT** have split up. The multi-platinum Los Angeles band have been going through troubled times for a while now and have finally decided to call it quits.

Things seem to have come to a head when vocalist Stephen Pearcy left to form a fresh alliance with ex-**CINDERELLA** drummer Fred Coury (tentatively called **TABOO**), leaving the remaining trio of guitarist Warren De Martini, bassist Juan Croucier and drummer Bobby Blotzer to ponder their futures. Eventually, it was decided to end the RATT entity.

De Martini is currently putting together his own plans, which will be revealed soon.

■ **JETHRO TULL** have staged a European tour with a difference. In response to fans' requests, they played an entirely acoustic set featuring the songs of founder-members Ian Anderson, Martin Barre, Dave Pegg.

Also featured were special accoustic re-arrangements of some classic Tull Rock songs. Accompanying Ian, Martin and Dave was Dave Mattacks playing drums and keyboards. They played two UK concerts: on May 1 at Guildford Civic Hall and the following night at LOndon Wembley Conference Centre.

■ **EAT**, now reformed, will shortly begin work on a new album.

■ **DANZIG** will shortly issue their third album for Def American. Titled "How The Gods Kill", it was produced by Rick Rubin and vocalist Glen Danzig.

■ **ANNIHILATOR** have parted company with vocalist Coburn Pharr. No replacement has been confirmed for him.

■ **EXCITER**, whom many regard as one of the seminal Thrash influences of the early '80s, have reformed and signed to Noise Records. The Canadian trio were responsible for such classic albums as "Heavy Metal Maniac" and "Violence & Force".

Their new LP, "Kill After Kill", was issued on April 27. Self-produced, the full track listing is: *"Rain Of Terror"*, *"No Life No Future"*, *"Cold Blooded Murder"*, *"Smashin' 'Em Down"*, *"Shadow Of The Cross"*, *"Dog Eat Dog"*, *"Anger, Hate And Destruction"*, *"The Second Coming"* and *"Born To Kill"* (recorded live).

■ **29 PALMS** issued their second album through IRS/EMI on April 21. Titled "No Eden", it was produced by Mick Glossop. the full track listing is: *"Mad To Be Saved"*, *"Gone, Gone, Gone"*, *"Go Not Gently"*, *"Walking With The King"*, *"No Pelicans"*, *"In The Dream"*, *"Funny Peculiar"*, *"Thunderbird"*, *"Spare My Heart"*, *"Don't Ask Me"*, *"First Mistakes"* and *"Have A Little Faith In Me"*.

■ **NOCTURNUS** issued their second album for the Earache label on April 27. Titled "Thresholds", it was produced by Tom Morris and has the following track listing: *"Climate Controller"*, *"Tribal Vodoun"*, *"Nocturn In B Minor"* (an instrumental), *"Arctic Crypt"*, *"Aquatica"*, *"Subterranean Infiltrator"* (set to be issued as a single), *"Alter Reality"* and *"Grid Zone"*.

The band's line-up is now Mike Browning (drums), Sean McNenney/Mike Davis (guitar), Louis Panzer (keyboards/samples), Emo Mowery (bass) and Dan Izzo (vocals - previously with **TORTURED SOUL**).

■ **ROADHOUSE** have parted company with vocalist Paul Jackson. The band are currently auditioning for a replacement.

■ "Virus 100" is the title of a forthcoming compilation album from the Alternative Tentacles label featuring 16 bands performing cover versions of **DEAD KENNEDYS**' material. Included are acts such as **FAITH NO MORE**, **SEPULTURA**, **NEUROSIS**, **L7**, **NAPALM DEATH** and **ALICE DONUT**.

The LP should be out during late May.

■ **RTZ**, extensively featured in Issue 64, finally had their debut album ("Return To Zero") issued through Giant/Warner Brothers in the UK on April 6. The band (boasting ex-**BOSTON** men guitarist Barry Goudreau and vocalist Brad Delp) have been touring the US, with a line-up augmented by backing singers Mary Makikas and Patti Barkow. They have also been working on new material at Goudreau's 16-track home studio, including a number called "When You Love Someone".

In the meantime, BOSTON are currently working on a new album for MCA.

■ **CROWBAR**, signed to the Grind Core International label, have just issued their debut album, "Obedience Thru Suffering" in the US.

■ **ZOETROPE** issued their latest album, "Mind Over Splatter", through the Red light label in the US in April. It features the song "New World Order", written by **MEGADETH**.

FASTER PUSSYCAT: WHIPLASH SMILE

■ **FASTER PUSSYCAT** plan to issue their third album through Elektra during June. Titled "Whipped", it was once again produced by John Jansen (responsible for the production on the quintet's last LP, "Wake Me When It's Over", in 1989), this time using Soundworks and Track Record Studios in Los Angeles.

Altogether the band have recorded 14 songs, from which the final track listing will be selected. The full list is: *"Amnesia"*, *"Big Dictionary"*, *"Charge Me Up"*, *"Friends"*, *"Jack The Bastard"*, *"Madam Ruby's Love Boutique"* ("A fantasy song plucked from a corner of my fucked-up mind!" explains vocalist Taime Downe), *"Maid In Wonderland"*, *"Mr. Love Dog"*, *"Non-Stop To Nowhere"*, *"Only Way Out"*, *"Out With A Bang"*, *"The Body Thief"*, *"Too Tight"* and an as-yet unnamed number.

"We'll be finished in the studio at the end of March," says Downe. "And things are going really cool. We're hoping for an early Summer release, but no matter how fast we work, there are always delays.

"The album title fits us really well - it can be either a verb or an adjective. But it wasn't easy to come up with. The last LP title immediately suggested itself. This time, though, we had a year to write and rehearse the material, and we didn't even think about a title until recently. Then we had a kinda panic! Elektra have made us a priority act this time around and just told us to take all the time we needed to make a strong record. We had 50 songs form which to choose the above list."

The album sees the recording debut of comparatively new drummer Bret Bradshaw, chosen after the band returned to the US following their 1990 UK/European headlining tour, wherein Frankie Banali temporarily occupied the drum stool.

"We tried out five drummers when we got back to find the right guy to play with us on the **KISS** American tour, and Bret fitted right in from the start. As for Frankie, he had a brief problem with one member of the band, but that has now blown over and we are back on good terms with him."

FASTER PUSSYCAT intend to hit the road as soon as possible, planning a return visit to these shores for their biggest tour yet. In the meantime, there is a strong possibility that Downe will write some material with former **MÖTLEY CRÜE** vocalist Vince Neil for his solo project (also on Elektra), an irony as Downe has been mentioned in certain circles as Neil's likely replacement in MdTLEY!

"Yeah, I heard that rumour. I think it started in Florida somewhere, but there's absolutely no truth in it. At this point in my career I couldn't conceive of playing in a band with anyone other than Brent (Muscat - guitar), Greg (Steele - guitar), Eric (Stacy - bass) and Bret."

Aside from Downe's possible involvement with Neil, the only other PUSSYCAT who has been pursuing any outside interests is Muscat, who has been helping out local band **BLACKBOARD JUNGLE** on an informal basis.

But for all five members of the band, it's FASTER PUSSYCAT who have their total attention now, as they try to turn the gold status in the US of "Wake Me..." (over 500,000 sold) into platinum and top one million.

MALCOLM DOME

■ **FROM THE FIRE** release their debut album, "Thirty Days And Dirty Nights", through the Active label on April 20. Produced by Jean Beauvoir at Fortress Studios in Hollywood, the full track listing is: *"Hold On"*, *"Same Song"*, *"Tears Cried In The Rain"*, *"Over Your Head"*, *"Take My Heart"*, *"Lovestruck"*, *"Spark And Flame"*, *"Go All The Way"* and *"Where Are You Now?"*.

The band's current line-up is J.D. Kelly (lead vocals), Tommy Lafferty (lead guitar/backing vocals), Mike Sciotto (drums/backing vocals), Paul Morris (keyboards/backing vocals. Previously with **DORO PESCH**, he replaces Nadine Arel, who appears on the LP) and Thaddeus Castanis (bass/backing vocals. He replaces Paul St. James, who appears on the LP).

■ **THE RED DOGS** will issue their second album, "Nocturnal Emotions", through the Castle Communications label during May/June. The full track listing is: *"Pays To Be Pretty"*, *"Working Late"* (set to be the first single, due to be released on April 13), *"Lessons In Love"*, *"Baby So Fine"*, *"Get Ready"* (a cover version of the **TEMPTATIONS** number), *"Help Me On My Way"*, *"River"*, *"Ruby"*, *"I Shall Be Released"* and *"I Wanna Dance"*.

■ **THE ELECTRIC BOYS** will now issue their second album, "Groovus Maximus", through the Mercury label on May 11.

■ **LORD**, the Welsh Rockers, have split up. However guitarist Dave Morse has now relocated to Los Angeles and is putting together a new project tentatively called **EVE'S TATTOO**.

■ **SWEET ADDICTION** release their debut album, "All The Fools In Town Are On Our Side", through Survival Records during mid-May. Produced by Stephan Galfas, the full track listing is: *"Not Foolin' Me"*, *"So Many Times"*, *"Turn Away"*, *"Malacandra"*, *"Imagination"*, *"Butterflies And Rose Tattoos"*, *"Celebrity Pussy"*, *"Sympathy"*, *"In Her Eyes"*, *"Laff"*, *"Preaching To You"*, *"Shine"*, *"Sixty Minute Man"*, *"Left You For The Angels"*, *"Tantrum"* and *"One More Heart"*.

■ **CLOCKHAMMER**, a Power-Metal trio, release their debut album through First/Warning/BMG on April 21. Titled "Klinefelter", it was co-produced by Paul Q. Kolderie and Sean Slade. The full track listing is: *"Greying Out"*, *"Bluest Eyes"*, *"Standing By"*, *"Nullify"*, *"Away"*, *"Hollows"*, *"Years Of Days"*, *"Destination"*, *"Next Month"*, *"Drone"* and *"Mitch's Theme"*.

The band's line-up is Byron Bailey (guitar/vocals), Ken Coomer (drums) and Matt Swanson (bass).

■ **PENTAGRAM**, near-legendary Doomsters from the mid-'80s, have reformed and signed to Peaceville. Their first two LPs should be re-issued in the near future.

■ **THE BLACK CROWES** issue their second album, "The Southern Harmony And Musical Companion", through the Def American label on May 12. As with their debut effort, "Shake Your Money Maker", it was produced by George Drakoulias. The LP will feature the following tracks: *"Remedy"*, *"Sting Me"*, *"Thorn In My Pride"*, *"Bad Luck, Blue Eyes"*, *"Sometimes Salvation"*, *"Hotel Illness"*, *"Black Moon Creepin'"*, *"No Speak, No Slave"*, *"Morning Song"* and *"Only Time Will Tell"*.

■ **CANDLEMASS** release their latest album, "Chapter Six", through Active Records shortly. Titled "Chapter Six", it was produced by Leif Edling. The full track listing is: *"Dying Illusion"*, *"Julie Laughs No More"*, *"Where The Runes Still Speak"*, *"Ebony Throne"*, *"Temple Of The Dead"*, *"Aftermath"* and *"Black Eyes"*. An extra track, *"The End Of Pain"*, appears on the CD format.

This is the first LP to feature new vocalist Thomas Wickström.

■ **STEVE VAI** has confirmed that he has been joined by drummer Terry Bozzio and bassist T.M. Stephens. He is, however, still seeking a suitable vocalist.

■ **DEPRESSIVE AGE**, from Germany, have signed to new label G.U.N. in their native country. Distribution is through BMG. Expect their debut album, "First Depression", shortly. They describe their style as 'melancholic Thrash'.

■ **DAN REED** is currently appearing in the play *Beirut* with actress Raissa Flemming in his hometown of Portland, Oregon. In addition three songs from the **DAN REED NETWORK** are being used on film soundtracks, viz "Baby Now I" (to be heard in the forthcoming movie *The Cutting Edge*) and "Salt Of Joy" and "Let It Go" (used in *Poison Ivy*, starring Tom Skerrit and Drew Barrymore).

The band are presently working on material for their next album, due out later this year through Mercury.

■ **BELIEVER**, the Christian Thrash band, will start work on their third album during May. Expected to be issued through Roadracer in August, this is said to be a Thrash Metal Opera. Production will be handled by Doug Mann, with BELIEVER vocalist/guitarist Kurt Bachman and guitarist Dave Baddorf.

■ **ALEX PARCHE**, previously guitarist with **ZELTINGER**, has signed a solo deal with T.A.O.B. Records. His first LP, featuring guest appearances from former **ACCEPT** vocalist Udo Dirkschneider and **THUNDERHEAD** guitarist/vocalist Ted Pulit, is set to be issued.

■ **S.O.D.** have recorded their one-off reunion show at The Ritz in New York for release as a live album later this year. The album has been produced by Alex Perialas. A video documentary will also be put out.

■ **KELLEY WILD** issue their debut album through T.A.O.B. Records in April. It was produced by **RUNNING WILD** man Rockin' Rolf.

■ **VELVET VIPER** have reformed. The band consists of Jutta Weinhold (vocals - previously with **ZED YARGO**), Bubi (drums - again once with ZED YARGO), Roy Last (guitar) and Lars Ratz (bass). They will release their debut album, "Fourth Quest For Fantasy", through T.A.O.B. on April 24.

■ **JESTER'S MARCH** release their second album, "Acts", through Steamhammer Records on March 30.

■ **MONKEYS WITH TOOLS**, a German-American trio, have signed a deal with G.U.N.

■ **MINISTRY** will issue their latest album, "For The Time Being", through the Sire label in June. Among the songs set for inclusion are: *"Scarecrow"*, *"N.W.O."* and *"Just One Fix"*.

■ **BAPHOMET** will finally issue their debut album, "The Dead Shall Inherit", through the Peaceville label on April 24. Recorded at Border Line Studios in New York, the full track listing is: *"The Suffering"*, *"Through Deviant Eyes"*, *"Leave the Flesh"*, *"Valley Of The Dead"*, *"Torn Soul"*, *"Vile Reminiscence"*, *"Boiled In Blood"*, *"Age Of Plague"*, *"Infections Of Death"* and *"Steaks Of Blood"*.

The band's line-up is Tom 'TJ' Frost (vocals), Dave Craiglow (guitar), Gary Schipani (bass) and Rick Breier (drums).

■ **LITA FORD** has been dropped from the BMG/RCA label.

■ **YOUNG TURK** have signed a deal with Virgin Records in the US. The band recorded an LP for Geffen, before being controversially dropped prior to its release.

■ Rise Above recording artistes **THY GRIEF ETERNAL** have now shortened their name to **ETERNAL**. In addition, they are seeking a new vocalist "in the vein of **OZZY**-era **SABBATH**, Scott Weinrich (**THE OBSESSED/ SAINT VITUS**), Zeeb Parkes (**WITCH-FINDER GENERAL**)."

Sorrowful candidates should contact Justin Oborn immediately on: **0202 883 039**.

■ **BENT SIRKIS**, the New York band featured in *Demolition* Issue 69, have tapes available at a price of $5 from: **BENT SIRKIS International, PO Box 614, Middletown, New York 10940, USA**.

■ **IGNORANCE** will shortly begin work on their second album with co-producer Paul Johnson. This should be released through Metal Blade during the Summer.

The band recently had all their tour/merchandising cash and some personal effects stolen from their van in Norwich, whilst they were performing at the Waterfront. They would be grateful for any information leading to the arrest of the culrits involved. Please contact: **SMI Management, 33 Mandarin Place, Grove, Oxfordshire OX12 0QH, England**.

■ Dutch Progressive Rockers **FOR ABSENT FRIENDS** will issue an album titled "Both Worlds" later this year through Limb Music. The full track listing is: *"Both Worlds"*, *"Attitude"*, *"Different Faces"*, *"Never Ending Rain"*, *"Still Loving You"*, *"F.A.F."*, *"Tell Me"*, *"Dreamer"*, *"Moving On"* and *"Both Worlds (Reprise)"*.

■ **WORLD WAR III** have apparently recruited former **KING DIAMOND/ DON DOKKEN** drummer Mikkey Dee.

■ An unnamed melodic Metal band based in Berlin are currently seeking a suitable singer. Interested parties should send a tape/biography/photo to: **LMP, PO Box 60 25 20, 2000 Hamburg, Germany**.

■ **GHANDI** hope to issue their third album, "Fireball Eyes", shortly. They are currently searching for a new recording deal.

■ **LION** will have their debut album re-issued by Music For Nations on March 30.

■ **ENTOMBED** have replaced vocalist Johnny Dordevic with original frontman Lars-Goran Petrov. Dordevic is putting together a new project, in which he will take the role of guitarist.

■ **ARC ANGELS** will issue their self-titled, debut album through DGC Records on April 27. Produced by LIttle Steven Van Zandt, the full track listing is: *"Living In A Dream"*, *"Paradise CafQ"*, *"Sent By Angels"*, *"Nadine"*, *"Good Time"*, *"See What Tomorrow Brings"*, *"Always Believed In You"*, *"The Famous Jane"*, *"Spanish Moon"*, *"Carry Me On"*, *"Shape I'm In"* and *"Too Many Ways To Fall"*.

The band's line-up is Doyle Bramhall II (lead vocals/lead guitar), Charlie Sexton (lead vocals/lead guitar), Tommy Shannon (bass) and Chris 'Whipper' Layton (drums).

■ **LIVE** issue their debut album, "Mental Jewelry", through the Radioactive label on April 21.

■ **ASIA** issue an album titled "Aqua" through Revolver-FM Records in late April.

■ **THE LYNCH MOB** will issue their second album for the Elektra label shortly. Produced by Keith Olsen, the full track listing is: *"Jungle Of Love"*, *"Tangled In The Web"*, *"No Good"*, *"Dream Until Tomorrow"*, *"Cold Is The Heart"*, *"Tie Your Mother Down"* (a cover of the **QUEEN** song), *"Heaven Is Waiting"*, *"I Want It"*, *"When Darkness Calls"*, *"The Secret"*, *"Love Finds A Way"* and *"Love Is In Your Eyes"*.

This is the first record to feature new vocalist Robert Mason.

■ **PARADISE LOST** are currently working on their first album since signing for Music For Nations. it is being produced by Simon Efemy at Longholme Studios.

■ **THE ALMIGHTY** have parted company with guitarist Tantrum. He's apparently been replaced by former **ALICE COOPER** man Al Pitrelli.

■ **BABYLON AD** have their second album, "Nothing's Sacred", put out by Arista in the US on May 12. No UK date has been confirmed for this release as yet.

Pic Nick Matthews

XENTRIX: FAMILY TIES

■ **XENTRIX**, the Leyland Metal foursome, will issue their third full album through Roadrunner Records on May 5. Titled "Kin", it was again produced by Mark Flannery at Loco Studios in Gwent. The full track listing is: *"No More Time"*, *"The Order Of Chaos"* (slated to be released as a single during mid-April), *"Come Tomorrow"*, *"Waiting"*, *"See Through You"*, *"All Bleed Red"*, *"Release"*, *"Another Day"* and *"A Friend To You"*. The quartet of vocalist/guitarist Chris Astley, guitarist Kristian Havard, drummer Dennis Gasser and bassist Paul Mackenzie have also cut a cover version of the **TEARDROP EXPLODES** number "Reward, which will be used on the B side of their first single, along with a couple of unreleased live tracks.

This LP sees the band taking gigantic leaps in terms of maturity. As Astley puts it: "There's something here for everyone." For whilst the essential heaviness of XENTRIX remains intact, nonetheless they stretch out like never before, and even touch on AOR territory with "No More Time", reminiscent of **ASIA** - and I mean that as a compliment!

"The title of the LP was really chosen to underline how close-knit we are as a band," explains Astley. "We've seen a lot of our contemporaries split up, yet XENTRIX has survived because we are more than just a bunch of musicians - all of us are friends. And we spent a year getting the material for this album the way we wanted it to be. For the first time, we have stopped trying to be just a Thrash band, got rid of all our inhibitions and thought about the direction we want to take."

"If we'd have made another album like our second one "For Whose Advantage?", then it would have been "For Whose Advantage Part II", which would have made it "Shattered Existence Part III" - and who needs that?!" he adds.

The band hope to undertake an extensive tour later this year, and are confident that the alliance of this LP's comparative melodic accessibility and certain key changes within their business structure will enable them to take the support slot on a major UK/European tour.

Watch out for a full feature in the next issue.

MALCOLM DOME

ARMORED SAINT: GO TO HELL!

ARMORED SAINT, the Los Angeles Power Metal quintet who have just split up, are to make their farewell appearance via a camero role in forthcoming Horror movie *Hellraiser III: Hell On Earth*. The band perform in a club, as main 'baddie' Pinhead(those familiar with the *Hellraiser* film series will need no introduction to this fiend) enters the place and proceeds to kill everybody in sight!

"We play the songs *"Hanging Judge"* and *"Reign Of Fire"* from our last album, "Symbol Of Salvation", as Pinhead does his stuff," explained vocalist John Bush (who has just joined **ANTHRAX** - see page five this issue).

In addition, the band of Bush, bassist Joey Vera, drummer Gonzo and guitarists Phil Sandoval/Jeff Duncan have also penned a new song for the movie titled *"The Pillar"*, which is to be played as the final credits role. However, this is the end of the road for the band, whom many regard as never having had the management and US record company support they deserved. Bush himself sees the demise of the quintet as sad yet inevitable.

"I have to say that despite Gonzo's determination to put together a new line-up, the band has reached the end of the journey as far as I'm concerned. Look, I still love ARMORED SAINT and the quality music we made, but there comes a point when it's no longer worth hitting your head against a brick wall, which is what has been happening to us. I'm tired of fighting against the system, yet it will always bother me that we never had the success our music deserved through circumstances outside of our control. Still, at least we have the knowledge of recording some amazing albums, including "Symbol Of Salvation" (released last year by Metal Blade).

"I told the rest of the guys not too long ago that we'd probably all end up becoming successful one way or another, but not together. And the others are all such great musicians that I'm sure they'll have no problems in getting into other bands. I know that Joey (who was apparently offered the task of replacing the late Cliff Burton by **METALLICA** prior to the recruitment of Jason Newsted - he turned it down to stay with the SAINT) has a few offers he's considering; the others will also find work."

ARMORED SAINT's dilemma is symptomatic of the problems which constantly plague Power Metal bands, who find themselves out of fashion and favour. **METAL CHURCH**, **SAVATAGE**, **VICIOUS RUMORS** - all equally suffer from this malaise. And whilst it is sad to see Bush & Co. falling from the scene, nonetheless those of us who've followed their chequered career with great interest through five albums, one EP and (sadly) only one UK show (last year at London's Marquee Club) will wish them well in their pursuits.

MALCOLM DOME

■ Roadrunner issued a compilation LP titled "L.A. Blues Authority" on April 27. This is a ten-track affair with the following track listing: *"Baby Please Don't Go"*, *"Same Ol' Blues"*, *"You Don't Love Me"*, *"Messin' With The Kid"*, *"How Blues Can You Get?"*, *"Rollin' And Tumblin'"*, *"Hands On You"*, *"Ramblin' On My Mind"*, *"The Hunter"* and *"You Shook Me"*.

Among the many top names featured are guitarists Steve Lukather (**TOTO**), Zakk Wylde (**OZZY OSBOURNE**), Brad Gillis/Jeff Watson (most associated with **NIGHT RANGER**), Pat Thrall, George Lynch (**THE LYNCH MOB**), Tony MacAlpine and Paul Gilbert (**MR BIG**), bassists James Lomenzo (ex-**WHITE LION**, now with **TYKETTO**), Phil Soussan (ex-OZZY OSBOURNE), Jeff Pilson (ex-**DOKKEN**), Stuart Hamm (**JOE SATRIANI**) and Billy Sheehan (MR BIG), drummers Greg Di'Angelo (ex-WHITE LION), Fred Coury (ex-**CINDERELLA**), Scott Travis (**JUDAS PRIEST**), Greg Bissonette (**DAVID LEE ROTH**) and James Kottak (**WILD HORSES**), and vocalists Glenn Hughes/Kevin Dubrow (ex-**QUIET RIOT**).

■ **SAIGON KICK** will shortly issue their second album, "The Lizard", through East/West in the UK.

■ **SADUS** issued their latest album, "A Vision Of Misery", through Roadracer on May 5. The full track listing is: *"Through The Eyes Of Greed"*, *"Valley Of Dry Bones"*, *"Machines"*, *"Slave To Misery"*, *"Throwing Away The Day"*, *"Facelift"*, *"Deceptive Perceptions"*, *"Under The Knife"* and *"Echoes Of Forever"*.

■ **MUDHONEY** have signed a new recording deal with Warner Brothers.

■ **BLUE MURDER** have apparently recruited former **BATON ROUGE** guitarist/vocalist Kelly Keeling. He will do the lead vocals on the band's second album for Geffen. A bassist is expected to be confirmed for the band shortly.

■ **GREAT WHITE** have parted company with bassist Toni Montana. At present the band are working on a new studio album, with former **WHITE LION/ BLACK SABBATH** four-stringer Dave 'The Beast' Spitz (older brother of **ANTHRAX** guitarist Dan Spitz) guesting.

■ **LA GUNS** have finally elected to dispense with the services of drummer Steve Riley, whose departure has been speculated for some time. His replacement is said to be a Los Angeles skinsman named Bones.

■ **JOE SATRIANI** is currently working on his fifth album in Los Angeles. Titled "The Extremist", it is being co-produced by the guitarist/ vocalist with Andy Johns. Satriani is joined on the project by brothers Matt and Greg Bissonette (bass and drums, respectively).

■ **TYKETTO** have apparently replaced bassist Jimi Kennedy with former **WHITE LION** man James Lomenzo.

■ **WILLARD**, from Seattle, have signed to Roadracer. They will issue their debut album, "Steel Mill", shortly. The band's line-up is Johnny Clint (vocals), Mark Spiders/Otis P. Otis (guitar), Darren Peters (bass) and Steve Wied (drums - previously with **TAD**).

■ **RAGING SLAB** have signed to Def American.

■ **HOLE** have signed to DGC Records.

■ **CHRISTIAN DEATH** released an album titled "Jesus Points The Bone At You" through Jungle in March. This features 12 songs, most of which have only been available previously on singles.

■ **BLIND MELON**, featuring **GUNS N' ROSES** collaborator Shannon Hoon, have signed a deal with Capitol Records.

■ **MERCYFUL FATE** issue their long-awaited compilation album, "Return Of The Vampire", through Roadrunner on May 18. A nine-track affair, it primarily contains demo material from their early days before the release of the mini album "A Corpse Without Soul".

■ **LONE RANGER** is the tentative name of a new band put together by guitarist Jeff Watson (ex-**NIGHT RANGER**), drummer Carmine Appice (ex-**BLUE MURDER/VANILLA FUDGE/ROD STEWART/ OZZY OSBOURNE**), bassist Bob Daisley (ex-OZZY OSBOURNE/**GARY MOORE**) and vocalist Kelly Hansen (ex-**HURRICANE**).

Watch out for further details in the next issue.

■ **FIREHOUSE** issue their second album, "Hold Your Fire", through Epic in the US during mid-May.

■ **JERUSALEM SLIM**, the band featuring former **HANOI ROCKS** vocalist Michael Monroe and ex-**BILLY IDOL** guitarist Steve Stevens, have just completed work on their debut album for PolyGram with producer Michael Wagener. Expect a release shortly.

■ **THE UNTOUCHABLES** is the name of a new band featuring former **IRON MAIDEN** guitarist Adrian Smith (who also handles vocals), ex-**JAGGED EDGE** drummer Fabio Del Rio, bassist Gary Liedeman and guitarist Carl Dufresne.

■ **ORIGINAL SIN** have recruited Austrian-born bassist Andie Cain. They will shortly be recording an EP, before heading out on another European tour.

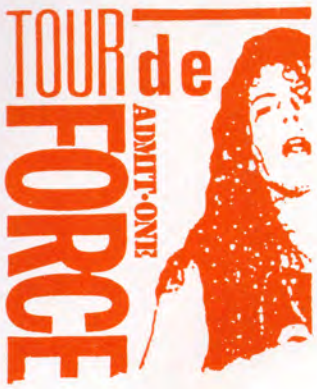
The band are currently seeking suitable management. Interested parties should write to: **ORIGINAL SIN, 240 Lyndhurst Road, Wood Green, London N22 5AU, England**.

■ **HERB GARDEN**, a five-piece 'Groovy, Punkadelic, eco-Metal Grunge' band (?), had their debut mini album ("Destructive Natural Agent") issued through Hardslug/East West Records on April 27.

■ **UNRULY CHILD** had their self-titled, debut album issued through Interscope/East West Records on April 13. The band were extensively featured in Issue 70.

■ **GUNS N' ROSES** had the song "Pretty Tied Up" issued as a single through Geffen on April 27.

■ Further to our feature in the last issue of METAL FORCES on **FM**, we would like to point out that the views expressed in said article on former FM keyboardsman Didge Digital were the views of the band themselves and not of the magazine. However, we would like to apologize to Didge for any distress these comments might have caused.



■ **IRON MAIDEN**, as predicted in Issue 69, will be headlining this year's Castle Donington Monsters Of Rock show on August 22nd. Tickets, on sale from the usual outlets, are priced at £23.50 plus any booking fee. In addition, you can purchase them by post from: **Monsters Box Office, PO Box 2430, Solihull, West Midlands B90 1BZ, England**. Please add a £1 booking fee per ticket, make all cheques/POs payable to: **'Aimcarve Ltd.** and enclose an SAE. Allow 21 days for delivery.

There are also credit card hotlines in operation on: **0602 483 456/0602 414212**. These are subject to a booking fee of £2 per ticket.

The only other band thus far confirmed for the bill are **W.A.S.P.**, although names such as **SKID ROW**, **LOVE/HATE** and **THE ALMIGHTY** seem to be leading the race for the other slots. Rumours of *Bullseye* host Jim Bowen compering this year's festival seem sadly to be unconfirmed at the present time.

■ **METALLICA** play the following dates: London Wembley Arena October 24th, Glasgow SECC 27th, Whitley Bay Ice Rink 28th, Dublin Point 30th, Sheffield Arena November 1st, Manchester G-MEX 3rd, Birmingham NEC 4th/5th.

As yet, no tickets are on sale.

■ **EXTREME** will be supporting **BRYAN ADAMS** at the following shows: Manchester City Football Ground July 7th, Glasgow Celtic Park 11th, Gateshead International Stadium 12th, Ipswich Town Football Ground 14th, London Wembley Stadium 18th, Cardiff Arms Park 19th.

There is a 24-hour information line for all dates, except Manchester, on: **0898 400199**. Fans wanting information on the Manchester show should call: **0898 404933**.

■ **ROBERT HART** plays London shows at The Borderline June 4th, Marquee Club 22nd, Clapham The Grand 28th (as support act).

■ **LILLIAN AXE** will be making their first live appearances in the UK during May. They play Buckely Tivoli 14th, Glasgow Mayfair 17th, Birmingham Edward's No. 8 18th, Wokingham Phoenix Plaza 19th, London Marquee Club 20th.

■ **GUNS N' ROSES**, **FAITH NO MORE** and **SOUNDGARDEN** will be playing Manchester City Football Ground June 9th, London Wembley Stadium 13th (a date first predicted in Issue 69), Gateshead International Stadium 16th.

Tickets are priced at £21 for all shows, with a limited number priced at £23 available for Gateshead in covered seating. They are available from the respective box offices and all usual outlets. Additional information can be obtained as follows:

MANCHESTER - The information hotline number is **0891 345502**.

WEMBLEY - The information hotline number **0891 345503**.

GATESHEAD - The information hotline number is **0891 345504**. There is also a credit card hotline for this one date on **091 478 5555/091 458 7777**.

■ **DEF LEPPARD** play the following dates: Glasgow SECC June 21st, Sheffield Arena 23rd/24th, London Earl's Court 26th/27th, Birmingham NEC 29th/30th/July 1st.

Support band will be **GUN**.

■ **GARY MOORE** plays London Hammersmith Odeon June 7th/8th, Birmingham NEC 19th, Bournemouth BIC 20th.

■ **PENDRAGON** have confirmed dates at Stoke-On-Trent Wheatsheaf May 16th, Rotherham Nightingales 17th, Hanley Theatre Royal September 5th.

■ **MASSACRE** return to the UK to play Bristol Bierkeller June 1st, Birmingham Edward's No. 8 2nd, Edinburgh The Venue 3rd, Glasgow Cathouse 4th, Wrexham Memorial Hall 5th, Bradford Queens Hall 6th, London Marquee Club 7th.

■ **GOREFEST** and **NECROSANCT** co-headline a tour titled 'Against The Dying Light Tour 1992': Liverpool Trade Union Centre May 16th, Newcastle-Upon-Tyne Fat Sams 17th, Glasgow Cathouse 18th, Aberdeen New Venue 19th, Edinburgh The Venue 20th.

■ **SEPULTURA** were forced to postpone their proposed show at London Brixton Academy on April 18th due to continual problems for guitarist Andreas Kisser. He injured his arm whilst jet-skiing, and the metal splint inserted to allow him to play on the foursome's UK and European tour eventually came loose because of the intensity of his playing style!

However, the good news is that SEPULTURA have re-arranged the show for May 14th, although the venue has been changed to the Kentish Town Town & Country Club.

Support act will still be **FUDGE TUNNEL**.

■ **KISS OF THE GYPSY** play Folkestone The Metronome on May 16th.

■ **FUDGE TUNNEL** play Dublin Trinity College May 15th (a midnight show), Stoke-On-Trent Bridge Street Arts Centre 20th.

■ **CITY KIDDS** play Newport Metros Night Club on June 16th.

■ **THE CULT** headline an Alternative Rock festival at London Finsbury Park on June 6th. Joining them on the main stage at the festival (organised by The Mean Fiddler and the Workers Beer Company) will be **PEARL JAM**, **NED'S ATOMIC DUSTBIN**, **MEGA CITY 4**, **NITZER EBB**, **MERCURY REV**, **L7** and **THERAPY**.

On the second stage will be **P.J. HARVEY**, **FRANK & WALTERS**, **GALLON DRUNK**, **REDD KROSS**, **SCORPIO RISING**, **STRANGELOVE** and **THE BLUE ANGELS**.

There will also be a 4,000-capacity Mean Fiddler tent on the site, where **THE BEASTIE BOYS** will headline.

Tickets cost £17.50, and are on sale now from the usual ticket outlets. In addition, they can be purchased by post from: **THE CULT, PO Box 1707, London NW10 4LW, England**. Make all cheques payable to **'Windfield Promotions'**, enclose a 50p booking fee per ticket and an SAE.

Further information on the festival is available by ringing: **081 963 0797**.

■ **GIANT** will play Bristol Bierkeller May 25th, Birmingham Edward's No. 8 26th, London Marquee Club 28th, Nottingham Rock City 29th.

Support act will be **JAN CYRKA**.

■ **THE BAD MEN** play Hull Adelphi June 24th, Bradford Queens Hall 25th, Northampton Racecourse 26th, London Bethnal Green Stick Of Rock 27th, Oxford The Dolly 28th, Cirencester Thameshead 29th.

■ **TRAPEZE** play shows at Dudley JB's May 15th, London The Borderline 16th.

PAUL STANLEY (KISS)

■ **KISS** play Glasgow SECC May 16th, Whitley Bay Ice Rink 17th, Sheffield Arena 18th, Cardiff Ice Rink 20th, London Wembley Arena 21st, Plymouth Pavilions 24th, Birmingham NEC 25th/26th.

The band are making personal appearances at Cardiff HMV May 20th (at 2 p.m.) and London Oxford Street HMV 21st (at 11.30 a.m.). Support act for the shows are **DANGER DANGER**.

■ **WOLFSBANE**, **FM** (performing a special acoustic set), **KISS OF THE GYPSY**, **CEREBRAL FIX**, **SKYCLAD**, **CLAYTOWMN TROUPE** and **SIAM** (featuring ex-**SHY** vocalist Tony Mills) play the first ever Whitsun Rockfest, to be held at Digbeth Institute on May 24th.

Tickets are priced at £8.50 and can be obtained from the Institute box office, usual ticket outlets and also by post from: **C 'n' D Promotions, Imex House, 52 Blucher Street, Birmingham B1 1QU, England**. Please enclose an SAE and make cheques payable to **'C 'n' D Promotions'**.

Although this show will be licensed to sell alcohol, a special viewing area will also be set up for under-18s, so as to avoid the prospect of imposing age restrictions. And special attractions wil be happening throughout the day.

■ **STATUS QUO** headline a date at Isle Of Man Douglas King Georges Park The Bowl on June 7th. Tickets are priced at £20 (on the day)/£16.50 (in advance).

■ **SAMSON** play Gravesend Red Lion May 21st, Hove Hustlers 23rd, Gillingham Woodlands 27th.

■ **TARRASQUE** will be appearing at Portsmouth Rip May 19th, Nottingham The Narrowboat June 5th, Southampton Boogies 20th.

■ **FIONA** makes her first ever live appearance in the UK, playing Buckley Tivoli May 21st, Liverpool Krazy House 22nd, Glasgow The Cathouse 24th, Birmingham Edwards No. 8 25th, Wokingham The Plaza 26th, London Marquee Club 27th.

She and her band are also expected to play a couple of acoustic numbers at The Marquee Club on May 20th.

■ **SPÏNAL TAP** play a one-off show at London Royal Albert Hall on July 7th.

■ **THE MANIC STREET PREACHERS** play a one-off show at London Kentish Town Town & Country Club on June 19th.

■ **KILLERS** play London Marquee Club on May 19th.

■ **FISHBONE** will be appearing at Nottingham Rock City July 20th, Manchester Academy 23rd, Birmingham Hummingbird 24th, London Brixton Academy 25th.

■ **THE END**, who release an EP titled "Hip. EE. Pee" through Mad Moon Records on May 18th, will play shows at Redcar The Bowl May 17th, Manchester International II 19th, Morecombe The Gardens 21st, Bedford Esquires 22nd, Dudley JB's 23rd, Sheffield The Palais 27th, Bury St. Edmunds Reflex Club 28th, London Marquee Club 29th, Tonypandy Naval Club 30th.

■ **HERB GARDEN** play Exeter Hop & Grapes Cavern Club on May 29th.

■ **JAN CYRKA** will be appearing at Manchester G-Mex The Northern Music Fair May 16th, Morecambe The Garden 18th. These two dates are part of the 30th anniversary celebrations being mounted by Marshall Amps.

CYRKA is also supporting **LILLIAN AXE** at London Marquee Club on May 20th. His band features Simon Gregory guitar, Mark Brown bass and Pete Riley drums.

■ **ZEDD** play Halifax Causeway Foot Inn June 4th, Queens Gardens Festival 6th, Hull Queens Hotel 19th, Withernsea Spread Eagle July 5th, Scunthorpe Black Beauty July 25th, Hull Queens Hotel August 1st, Donington Monsters Of Rock Camp Site 21st, Willerby The Highway October 16th, Scunthorpe Black Beauty November 7th.

■ **SMASHED** play Oldham Spotted Cow May 24th, Bradford Rio's 31st, Ebbw Vale Market Tavern June 4th, Swansea Coach House 5th, Cardiff Bogiez 6th, Newport TJ's 8th, Hartlepool Ritz 26th.

■ **NEW ENGLAND** headline Bristol Fleece & Firkin May 21st, London Marquee Club 23rd, Milton Keynes Zazoos 24th, Plymouth Cooperage 25th, High Wycombe Nags Head 28th, Barnham Hotel 29th, Chelmsford Y Club 31st.

■ **STRIKLY WICKED** will be appearing at Worthing Thieves Kitchen May 27th, Worthing The Prom June 10th, Brighton King & Queen 16th, Worthing Thieves Kitchen 24th, Haywards Heath Clair Hall National Music Day 28th, Felbridge Wiremill July 3rd, Brighton King & Queen 17th, Worthing Thieves Kitchen 29th, Brighton King & Queen August 14th.

PSYchOTIC Reaction

"This place is a complete mess!" LOUD mainman Chris McLaughlin surveys the METAL FORCES office with something approaching disdain. It must be said that the old place is never the tidiest in the world, but McLaughlin remains resolutely unimpressed.

Then again, it has been said that Chris McLaughlin is a man with a vision, and at the moment that vision is currently impaired by boxes of magazines, dirty tea cups and papers strewn accross the floor. 'Tis fortunate we don't allow Nick Matthews in the office, or McLaughlin would probably be out the door by now!

Chris McLaughlin's unique sense of vision is something that fired LOUD, one of Britain's more interesting bands, to the fore with their 1990 debut "D Generation". Straddling the divide between hard hitting Metal and, aided by KILLING JOKE mainstay Jaz Coleman's production, more alternative influences, LOUD were indeed something to behold.

Almost two years later and an altogether different LOUD are ready to lay down their new work at the world's feet. I say new because in two respects LOUD are a totally different entity, and yet in another they remain undeniably the same.

New are bass player Stuart Morrow and guitarist/keyboard player Etch (who replace the departed Martin Hawthorn and Colin Clarkson respectively , both plying their trade in the equally worthy P.A.D.D.), and new is "Psyche 21", aforementioned piece of vinyl. Despite being not too far off the mark, to call LOUD's current opus a work of sheer genius would probably have a lot of you thinking *"Pure, unadulterated journalistic hype"*. So I won't. I'll just think it instead!

You see, LOUD may have changed line-up, and to a certain extent shifted up a gear musically (we'll get to that later), but in a sense they haven't changed at all. As a musical entity they remain charged on by McLaughlin's dreams, visions and experiences, and are as enthralling today as they were when they first captivated people with "D Generation".

Once seated, McLaughlin is a happier man for the cup of tea in his hand, although he still finds time to moan to Malcolm about a severe lack of biscuits. And with Dome dispatched in search of the nearest packet of digestives, talk turns to LOUD. But where does Chris want to start - the new album or the line-up change?

"Oh, er the album," he starts, a sly grin creeping across his face. "No we'll start with the change of line-up. We've had a change of line-up and er...and er...Now we've got two new members and that's it (ha ha!)."

Exit the aforementioned Hawthorn and Clarkson and enter Morrow and Etch.

"Stuart Morrow is an ex-NEW MODEL ARMY chap, and Etch played with THE MISSION," he declares. "He was their live guitarist for a while, but he didn't play on any of their records."

What happened with Colin and Martin?

"I don't think it matters, Jerry," he laughs coyly. "That's for *Sun* journalists to ask!"

No, it's for all journalists to ask. You have to know the whole story!

"Ah, but you don't have to tell it!" he responds with a smile.

OK, let's make it easy for you. Was it *'musical differences?*

"Not really, because I'd made a conscious decision to make this album different from the last one, as I will with the next album," he declares. "But I don't know. I think we out-tuned each other, or tuned out of each other within the band. I can see now that Martin has got great ideas, but for some reason perhaps they weren't able to happen within LOUD. I guess it's done him a lot of good to go off and do these things."

It's best to point out that, before rumour-mongers start digging, there's no bad blood between McLaughlin and his ex-cohorts. Clarkson was seen grooving at the band's recent Borderline show, and Chris himself has brought me down a tape from Martin of his new outfit.

"Listen to his tape," he continues. "Whether you like the music or not, you can definitely see there's a lot of energy and excitement there."

Would it be true to say then that LOUD are a group of four musicians who make music fuelled by the vision of one? That's not to say that McLaughlin is a dictatorial bastard who lays down the law single-mindedly!

"I am often very inspired and I will always write and I always have ideas," he professes. "I'm a thinker. I spend a lot of time conceiving ideas, and perhaps throwing them away or analysing them, or events or anything that I see, and I always want to bring them out in the form of music.

"If anyone else does, and wants to bring that into LOUD then that's great. Or if we do it together, then that's great. But a lot of the creative focus is on me because I always write and I always have ideas to put forward. Ricky (Howard - drums) co-wrote some stuff on the album and Stuart's come forward. If other people in the band want to bring about a certain amount of inspiration and it's good, then we'll do it. But I'm always there as a driving force."

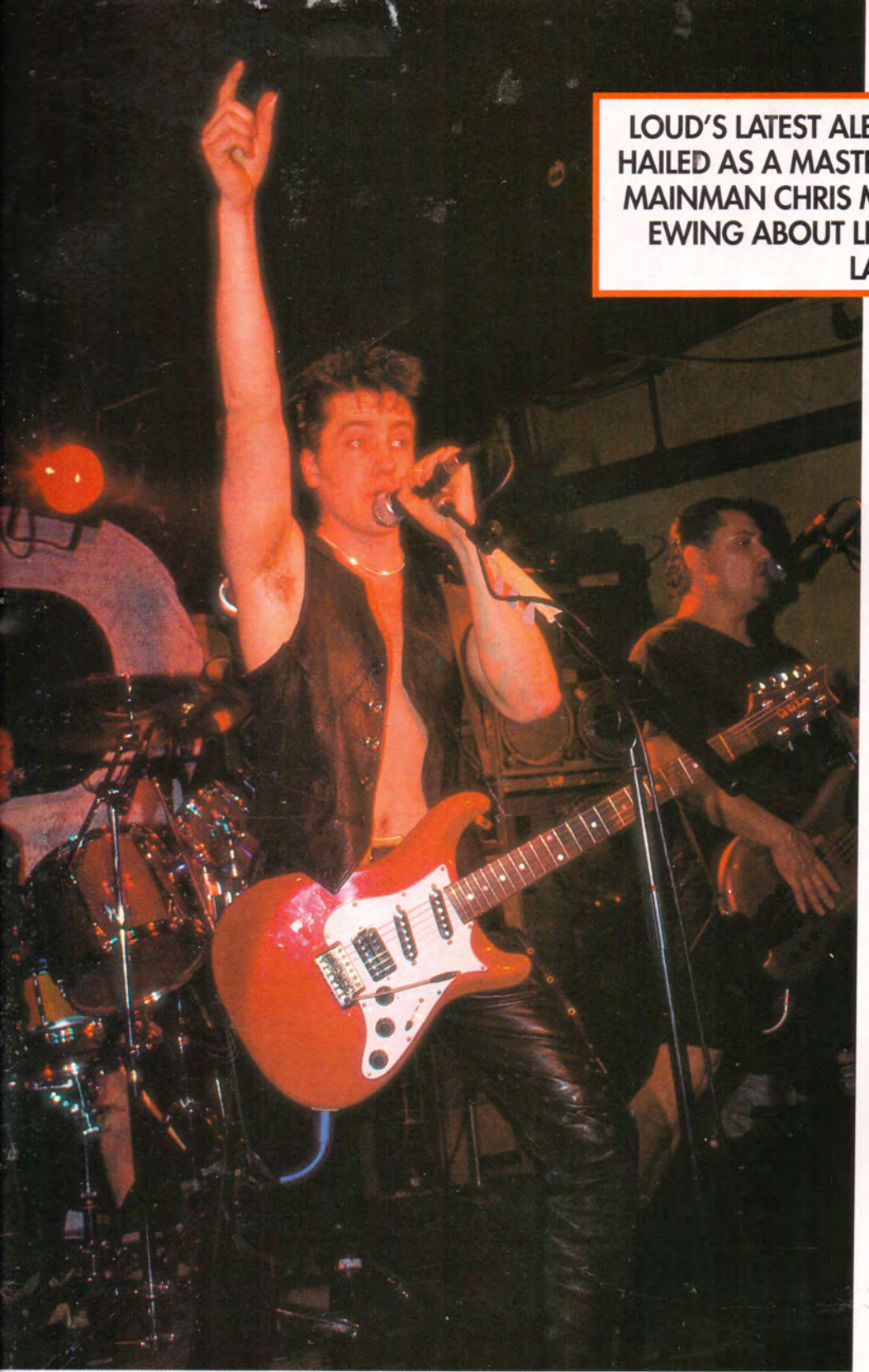
Along with the arrival of the towering, chapeau'd figure of Etch has also come extensive use of keyboards. That's not to say that LOUD have wimped out, but that a more intricate sound, both live and in the studio has required it.

"Keyboards..." states Chris, "you can do so much with keyboards. You can spoil a lot of things with keyboards as well, but we've brought them in on a sort of level live. We use piano and a lot more keyboards in the studio, but yes, it adds another dimension. When Etch is playing keyboards I'm still playing guitar, so it's still guitar-orientated music, but with that extra angle that works when it needs to. There are atmosphere's that you can create with keyboards that you can't with guitar and vice-versa."

"Psyche 21" is a far more diverse offering that "D Generation", from the pacy yet commercially inclined single "Easy" to the forboding third instalment of "Geist" (here titled "Geist III") LOUD have collected a myriad of influences (PINK FLOYD, QUEEN, KILLING JOKE and HENDRIX immediately spring to mind) and conjured up a sound that is distinctly LOUD, yet not "D Generation".

For all that "The Awakening" hints at the epic, the stunning right hook of "Mary (She Made Me)" affirms LOUD's right to Rock. "Psyche 21" is a very good album indeed. But why the title?

LOUD (l-r): STUART MORROW, RICKY HOWARD, ETCH and CHRIS McLAUGHLIN



Pic Nick Matthews

LOUD'S LATEST ALBUM, "PSYCHE 21", IS BEING HAILED AS A MASTERPIECE BY ALL AND SUNDRY. MAINMAN CHRIS McLAUGHLIN TALKS TO JERRY EWING ABOUT LINE-UP CHANGES AND THE LATEST OPUS

"Well, you know what *psyche* means (basically the soul or mind, for those of you who don't), and *21* refers to the 21st century," Chris points out. "If there's a theme within the album I suppose it's new beginnings. It's more forward-looking, it's more positive, whereas the last was more looking back or to the sides. Why not use the next millenium for a starting point for this forward-thinking idea."

Is this theme something that LOUD had tried to instill in every track?

"Most of it, yes," he agrees. "Certainly the essence of where most of the songs come from."

Musically, "Psyche 21" ranges from ballad-esque, choral pieces to moments of downright Metal thrashing madness. On the production side Mack, best known for his work with the McLaughlin admired QUEEN, has done a sterling job.

"He's got a great catalogue of albums that he's produced, and that certainly plays a major part in choosing a producer," explains the singer. "I think I can speak for the whole band, in as much as we clicked straight away. We didn't want somebody who was going to instantly overpower us or show us a wall full of gold albums and tell us to do it their way."

How does someone as determined as McLaughlin find working with producers? Jaz Coleman (who produced "D Generation") is rumoured to be somewhat headstrong...

"They're two different people," he states, immediately differentiating between the two. "With Mack, he doesn't really have a particular formula. It's more a case of letting musicians do something when they want to. If I wanted to sing it was a good idea to, and if I didn't it wasn't. He doesn't speak very much, he's more a quiet genius. He lets the band get on but oversees everything with some kind of magic which is his years of experience with massive bands.

"There are different approaches to music. Mack and the likes of Martin Birch will just let the band get on with it. When it came to mixing he really had the magic fingers. I like the guy though. It was a very gentle relationship between him and the band.

"Jaz is a very dynamic character, very headstrong. He wanted to pump energy into us all the time, which is what he's used to doing with KILLING JOKE. That's a different approach and equally as valid. "D Generation" doesn't sound as good as "Psyche 21" but it was lower budget."

It still sounds good...

"I dunno," he muses. "I don't play it!"

You do live, I jest! It may not sound as good, but then "Psyche 21" is almost a different band, even though you can sense the same driving force behind LOUD.

"I'll always be in LOUD," he laughs.

To that end McLaughlin will be in LOUD when they eventually crack the big time. However, to date, despite touring to death and plaudits galore in the music press, LOUD's mantle is not perhaps as great as many, including Chris, would like to see.

"Not at all," he agrees. "It does worry me, because every band wants to succeed. They don't want to play to small audiences when they've been on the road for a couple of years. Every band wants to launch themselves - we do. I'm hoping this one will do it for us.

"It can be embarrassing when you release another single and it flops, you know. I'm not too worried about "D Generation" not happening, but more concerned that "Psyche 21" won't happen."

There's a lot facing you with a LOUD album. Perhaps a little too much for Joe Public?

"There is a lot to read into LOUD if you want to take it to another stage of analysis," Chris admits. "I don't believe, though, that everybody should sit down and analyse Rock music. At the end of the day if people want to take it as Rock music to boogie to, then fine. "Easy" doesn't have your average lacking-in- content lyrics, but you can sing along to the chorus and dance to it on a dance floor. You don't have to read anything into it if you don't want to.

"But then again I enjoy it when people do. I love it when fans come and talk to me about lyrics. It means I've created some effect."

Despite the musical advances made with the new album, LOUD are, to quote Chris, going back to the *"toilets"* for their next tour.

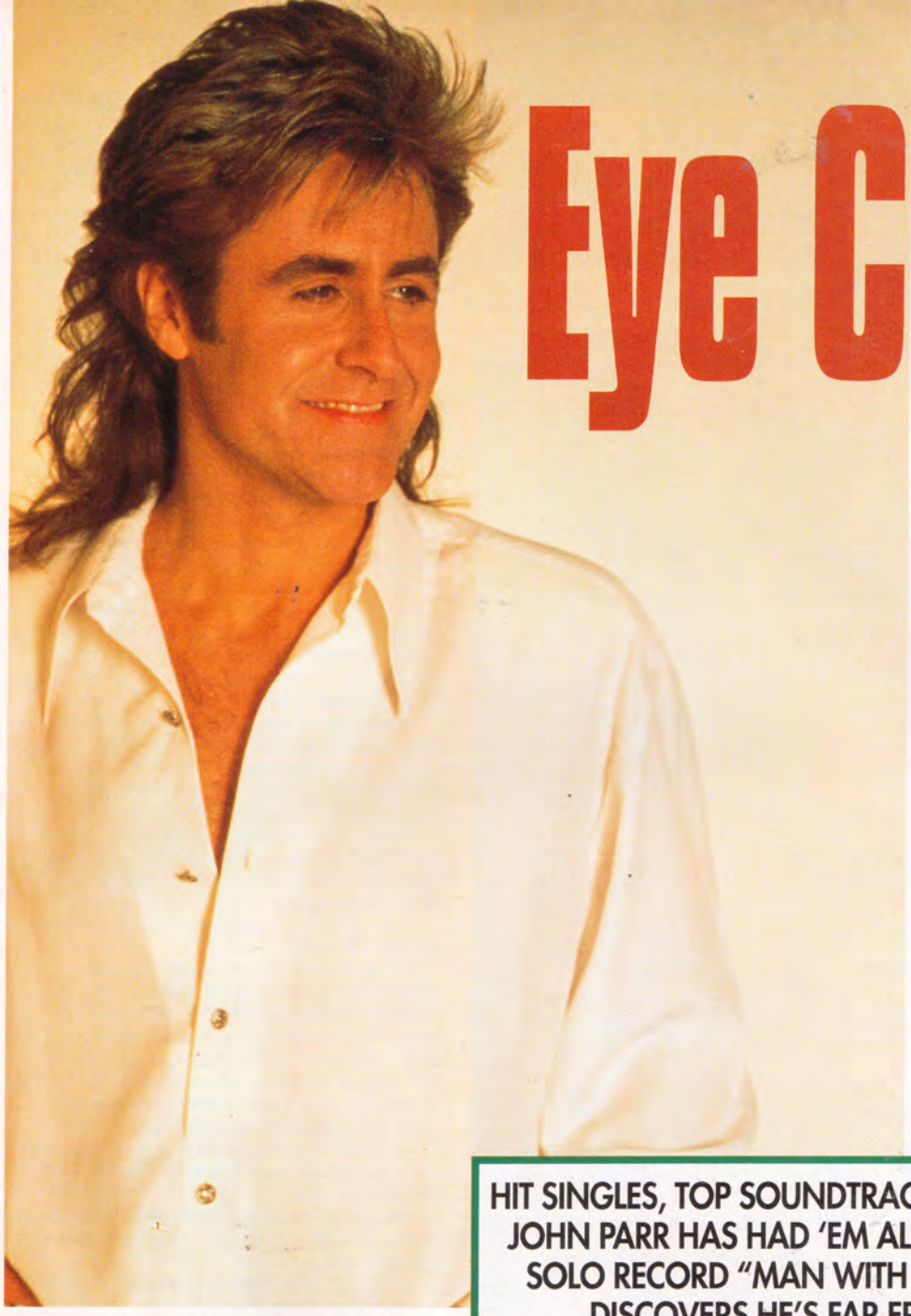
"We can only tour toilets because we don't have a large enough audience to play to larger halls," he philosophises. "I'd rather play to a packed club than an empty hall and build it up from there. It's hard work, though. I spent last year searching for that missing link between great press and acclaim and playing to 20 people at Cardiff Bogiez! But the live circuit is dreadful at the moment, especially with the recession."

Helping LOUD through the recession is undoubtedly the interest of American label Interscope, who have opted for LOUD as Britain's most interesting export.

"We're just on the verge of signing with them," states a proud McLaughlin. "Beau Hill (Interscope's president) came over to Munich when we were recording to say hello and have a chat. I like the way that label is set up and I liked Beau. They've had Pop success in America and Rock successes too, so they're not an Indie label. For a small band like us, who haven't cracked their own country, to have people in America saying how much they want to invest and coming up with figures, and that's 50 per cent of the world record-buying market, that's great."

If LOUD still haven't cracked it, then the signs are looking more than comfortable with their new album. The office is still a mess, but Chris won't leave until another cup of tea has been made and he's had a chance to check out the new GUN single (he approves). He leaves looking a happy and contented man. With "Psyche 21" in his pocket, who can blame him? ■

LOUD"s second album "Psyche 21" is released through China Records on April 6th



Eye Contact

HIT SINGLES, TOP SOUNDTRACKS, GRAMMY NOMINATIONS... JOHN PARR HAS HAD 'EM ALL. BUT, AS HE RELEASES A NEW SOLO RECORD "MAN WITH A VISION", MALCOLM DOME DISCOVERS HE'S FAR FROM A CELEBRITY SEEKER

Respect. What it all boils down to is respect. For yourself, for others, for your craft, for your art. If you haven't got this ingredient, then you can never expect others to accord you such an accolade. Few Rock musicians can claim their own space within this territory. Most are too busy amassing acolytes and material acquisitions to bother with the inner spirit. But JOHN PARR doesn't fall into this group, thankfully.

On the surface, he is a highly successful entity, having established hit single status through the likes of "St. Elmo's Fire" (for which he received a prestigious Grammy nomination) and been involved in a shoal of soundtracks, from *Three Men And A Baby* to *Running Man*. Moreover, he worked with the London Symphony Orchestra on the Rock Opera "Paris", a £1.7 million extravaganza on which he sang the title role in the story of the Trojan wars. And he collaborated with the celebrated 'Mutt' Lange on the production and songwriting for the debut album from ROMEO'S DAUGHTER a couple of years back. Add in working with ROGER DALTREY, MEAT LOAF, THE MONKEES and TOM JONES and you have the picture of a besuited, well-heeled libero who travels the world in private jets, hangs out with the hoi polloi and generally indulges his every whim. Er, not quite!

In truth JOHN PARR is a down-to-earth, caring, passionate Yorkshireman, a person prepared to give up the lucrative offers of soundtrack and production work to concentrate on his own music. He is an *artiste*.

"I have turned down a few soundtrack offers recently on films which have become huge box office attractions. And after I'd worked with 'Mutt' Lange on the ROMEO'S DAUGHTER project, his management (Zomba) wanted to sign me as a songwriter and producer endorsed by 'Mutt' himself - as long as I gave up being an artist. Maybe in about five years time I could do that, but not now. You see, 'Mutt' is not available for production work any more, except for a few pet projects. So the idea was that I would take over from him, which would have been very lucrative and prestigious. But I want to be an artist.

"Working with 'Mutt', though, was a great experience. In a way it was like working with myself - only more so, and a lot better. I'm very fastidious about the way I approach things, and I've often felt that I was alone in this approach. I get involved with every aspect of my work. It was reassuring to be involved with 'Mutt', who as far as I'm concerned is the best in his field, and realize that there are others with the same philosophy and the same parameters. It was like two pals working together; 'Mutt' didn't try to dictate how things should be, although when push came to shove, he would take decisions."

The main reason that PARR became involved with so many outside projects was because his own solo career came to a temporary halt after the release of his second album, "Running The Endless Mile", in 1986 (his debut, self-titled LP appearing a couple of years earlier), due to the fact that his US label, Atlantic, were not on his wavelength.

"They wanted me to go in a different musical direction to the one I wanted to pursue. And "Running The Endless Mile" chrystalised the problem. Atlantic buried it in America - not deliberately, but they failed to press the right buttons. As I know to my cost, to make it in America you have to feed the system - the record label didn't and the album flopped."

Thus, determined not to record again for Atlantic, PARR sat out his contract, refusing to release anything until he was rid of the millstone.

"It was frustrating knowing that so many people were hearing my music in some of the biggest films of the past few years, yet they couldn't buy a new record from me, but I stuck with it."

"Man With A Vision" sees PARR back on course. Signed to Music For Nations in the UK, the multi-talent and his long-time manager John Wolff have this time elected to sign with different labels in different territories, putting a high priority on the belief and commitment shown by the companies to his music as opposed to running after the money. It is all part of PARR'S mature, refreshing outlook, and his determination that "all the blood, sweat and tears" that went into the making of this fine, stylish melodic Hard Rock album won't be dissipated by the corporate stystem strangling artistry in so many quarters during the '90s.

"Everywhere you look there are lawyers and accountants running record companies, to whom 'The Bottom Line' is more crucial that musical integrity. But I think that is symptomatic of the times we live in. "Man With A Vision" isn't a political album, but the title track (and first single) does wonder what we are doing to this world. People these days are so hollow inside. I wonder what they feel like when the lights go out at night and they're alone in the dark.

"I've travelled all over the world and I can tell you that the rarest commodity around is common sense. What are we doing to this world? Can you imagine what a visitor from another planet would make of us? Destroying, poisoning, killing - and why? I tell you, we need to believe in something again - be it a person or an ideal. Look at Winston Churchill. He virtually kept Europe alive during the dark days of the Second World War through his inspiration. We have lost the ability to believe. Everybody is so cynical these days, and if we don't get back to believing in something, then we are in serious trouble."

PARR, however, is anxious to avoid being seen as another soap box hopper. Aside from the title track, there is nothing remotely political about "Man With A Vision". It is the work of a highly talented, motivated musician, anxious to get back into the fray. And it won't stop on record. For PARR is keen to tour as soon as possible, anxious to raise his profile on this side of the Atlantic.

"Now, I want to break through in Britain and Europe. That's my goal."

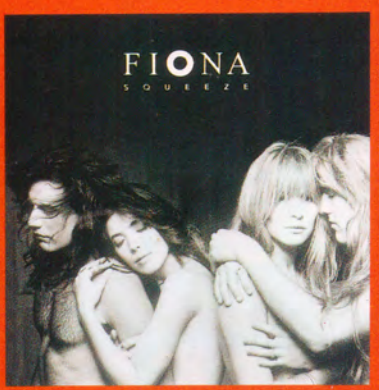
And I've a feeling that here is one QPR supporter who will find the back of the net! ■

JOHN PARR has just released his latest album, "Man With A Vision", through Music For Nations.

NEVERMIND the bollocks...

From the A&R man at Geffen who signed Guns N' Roses, Tesla and The Nymphs, Tom Zutaut, and the producer of 'Appetite For Destruction' by Guns N' Roses and 'Rust In Peace' by Megadeath, Mike Clink, come Roxy Blue all the way from Memphis.
Along with the likes of Firehouse and Steelheart, Roxy Blue are set to appeal massively...
Their actual sound is a luscious amalgam of bands like Van Halen, Warrant, Shotgun, Messiah, Bullet Boys.
'What Some?' is a very good album with the potential to be an astounding commercial success.
KKKK, Kerrang.

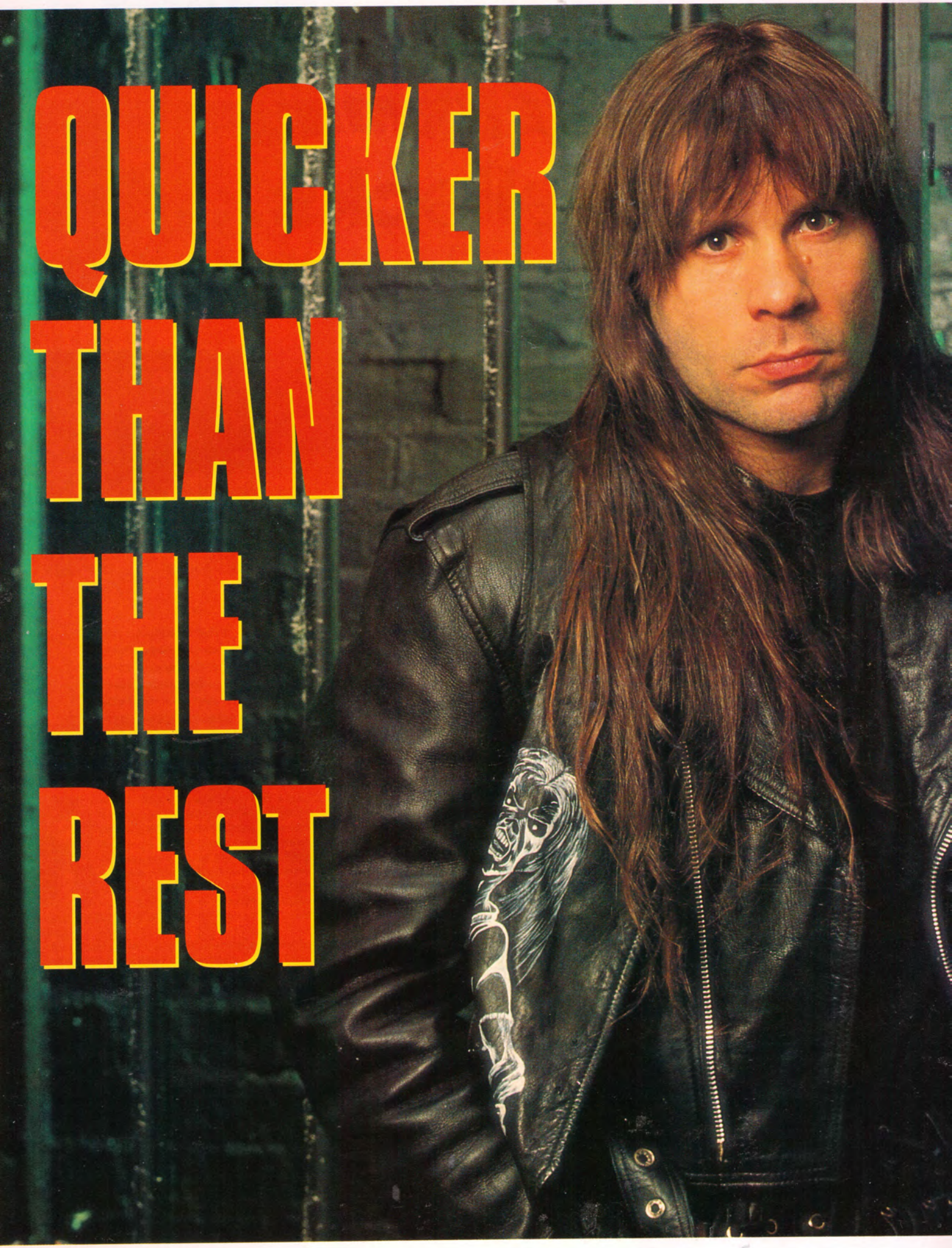
Produced by Andy Wallace (Slayer, Nirvana, The Cult) La Sexorcisto: Devil Music Vol 1' includes samples of radio broadcasts, movies and television and even a cameo performance by Iggy Pop.
'They look like total mutants...but they don't care...Theirs is a cheerfully malevolent universe, powered by big, bombastic metal and ominous grunge.' *Spin magazine.*



'Squeeze' was produced by Marc Tanner who produced the 'Love And Affection' album for Nelson.
'Squeeze' features tracks written by Jani Lane of 'Warrant', Diane Warren and members of Cheap Trick.
'Fiona has always threatened to record a great AOR album – this is it! 75/100 *Metal Forces.*

GEFFEN RECORDS

QUICKER THAN THE REST



"CLASSIC HEAVY METAL FOR THE '90S" IS HOW BRUCE DICKINSON DESCRIBES THE LATEST IRON MAIDEN SOUND AS THE BAND PREPARE FOR A NEW SINGLE, A NEW ALBUM AND THIS YEARS DONINGTON! UNAFRAID OF THE DARK, JERRY EWING GET'S THE LOWDOWN FROM THE MAIDEN FRONTMAN

IRON MAIDEN (L-R): JANICK GERS, NICKO McBRAIN, BRUCE DICKINSON, STEVE HARRIS and DAVE MURRAY

"It's a real up-tempo thrasher. It's not designed to have anything at all to do with radio airplay. It'll kick everybody in the nuts!" Between mouthfuls of Indian cuisine, Bruce Dickinson is explaining to me just exactly what the new IRON MAIDEN single is all about. He's right too. For when you cop an earful of "Be Quick Or Be Dead", said single, it probably will direct a well-aimed hoof at your nads! A far cry from the melodically inclined dual guitar intro of "Holy Smoke" (the first offering from 1990's "No Prayer For The Dying"), "Be Quick..." packs a punch Frank Bruno would be proud of.

But there's more to it than that, as Dickinson explains.

"Lyrically it's quite topical, I guess. It's about the Robert Maxwell/BCCI kind of scandals. But it's not just about that, it's about the fact that the only way to live your life if you're a kid now is either to be more crooked than them or to be so quick-on-your-feet smart, you can do what you want. The only way to do what you want in this world is to out-smart the crooks. To out-think them is the only way to achieve what you want. Not necessarily to live like they do, but understand what they're doing and how they get away with it, if you're going to survive and not get caught up in the shit."

Solemn stuff indeed, but as Bruce will reveal, it's very much how he sees it these days.

We're talking because in two weeks from now, on April 13th, there'll be a new IRON MAIDEN single for you to enjoy. Following on from that, on May 11th, will be a new album, "Fear Of The Dark". You see boys and girls, while NIRVANA have been out to play, IRON MAIDEN, that truly British Metal machine, have been hard at work in near total secrecy, on the follow-up to "No Prayer For The Dying".

"Fear Of The Dark"?

"There's a song called "Fear Of The Dark" and people thought it sounded good," Bruce shrugs, throwing some light on the album title. "You can only take things so far with MAIDEN. It's not saying this is a concept album or anything, we tried that on "Seventh Son...". It sort of worked and it sort of didn't. Nobody was prepared to sit down and go the whole hog you know. Like "Operation: Mindcrime" (QUEENSRŸCHE) was a concept album and fair enough, that's the end of it. With "Seventh Son..." I wanted to go more that route and actually have a storybook with it that told the story, but nobody else could be buggered. It was obviously a non-starter.

"I actually think "Fear Of The Dark" is a very good title. It does sum up all those sort of things, if you're afraid of the dark, if you're feeling paranoid...It's a good title, I don't mind it. Most of my songs on the album are about similarly related topics to "Be Quick Or Be Dead"."

And where did he come up with such dark and gloomy material?

"My wife," he responds. "We were stuck for an album title at the time, and my missus said to me *'If you were a 16-year-old kid growing up now what a horrible fuckin' mess. What would you make of it all? The governments around the world are corrupt, and those that aren't are fiddling the books. They won't do anything about the drug cartels and if they do, they usually let them off with a slap on the wrist'*. Everything seems to be falling apart.

"And to knock it all on the head, if you're 16, you're outnumbered. There's so many old cunts these days. Society's full of these old fuddy duddies. There won't be another time like the '60s when everybody was young and had a laugh. And to top it all they can't even go and shag each other. So what a fucking miserable time.

"Anyway," he continues, returning to the question at hand, "she came up with an album title "The Quick Or The Dead", and that turned into the song "Be Quick Or Be Dead". It's about all these arseholes ducking and diving and the only way to keep up with them is to be quicker than they are."

And what about the rest of the material that Bruce has written, a total that amounts to five tracks (three with guitarist Janick Gers and two with MAIDEN's other six stringer, Dave Murray)?

"There's one called "False Hymn" which is about AIDS," he reveals. "When old Freddie died...There's a line in there which says *'Nobody cares until somebody*

Main pic: Nick Matthews. Inset pic: George Chin

famous dies'. Which is true, unfortunately. It's not like a preaching song, it's just saying that sex is turning into paranoia. You can't have sex without thinking about what's going to happen, which is a shame.

""Judas My Guide" is about people who love to hate themselves. It's about the bloke who gets involved in a relationship, gets halfway through and then sabotages it because he doesn't think he's good enough for her, and he doesn't know why he did it. This little thing comes and sits on his shoulder and says *'No, no, no, you're a miserable cunt. You're not worth it, don't fuck it up'*, and he does every time. And that little thing is him!

"Then there's what everybody is calling the ballad, "Wasted Love". It's about as much a ballad as "Children Of The Damned" was a ballad. It starts off slowly and then really gets going. That's about pointless shagging for want of a better word. People who are so empty inside of themselves they shag to try and cover up the pain. I think most people have done that and know how it feels. If they haven't done that then they're pretty remarkable and exceptional people, or they have done it and they're lying about it.

Yet more bleak and gloomy material.

"It's a pretty bleak time we live in," he replies through mouthfuls of prawns. "Funnily enough, when you hear them they're not hopeless at all. They don't sound bleak. They sound angry, or a bit sad or a bit melancholy, but they don't sound hopeless. "Be Quick Or be Dead" isn't like *'Oh, I give up!'* and "Wasted Love" doesn't sound like you're condemned to do it forever. It's all in the performance really."

Was it difficult to instil a sense of hope into what essentially sounds like wrist slashing material? I mean, from Bruce's descriptions you'll be turning to VAN DER GRAAF GENERATOR albums for light relief!

"No, believe it or not I'm quite a hopeful guy," he retorts. "I'm not like a manic depressive or anything. I would rather sit there and say this is the way it is instead of beating around the bush. This is the way it is and I'm a realist."

What about the rest of the material on the album?

"Oh, it's worse," he laughs. "We didn't plan it that way at all. There's a song about how the world is slowly blowing up called "Afraid To Shoot Strangers", which is really good.

"I tell you what," he starts, changing tack. "This is the best sounding MAIDEN album...You know how "Number Of The Beast" was MAIDEN, but it was different to the way MAIDEN was before. Well this is MAIDEN, but different to the way MAIDEN was before!"

"Number Of The Beast" was Bruce's debut, very much like "Fear Of The Dark" is Janick Gers' first chance to get seriously involved in a MAIDEN album. Is this a rejuvenation thing?

"Yeah, definitely," he agrees. "The production (handled by MAIDEN stalwart Martin Birch) is outrageous, really outrageous."

I felt that "No Prayer For The Dying" was a little on the basic side soundwise.

"It was crap," he snorts. "I thought the last album sounded crap. This sounds twice as good as "Seventh Son Of A Seventh Son". We recorded it 32 track on a Neave desk, all the trimmings. We paid real attention to the drum sound too. We hadn't had an up-date on the drum sound since Nicko McBrain joined (for 1983's "Piece Of Mind"). It had been very much turn up, set the kit up, put the mics in front of it and go. This time we said *'Let's make a drum sound that will last until the year 2000'*."

Was this ill-feeling towards the sound of the last album a major factor in the production drive on "Fear Of The Dark"? .

"Yeah," he starts. "I was really happy with the last album. When we made it I thought *'Brilliant. This has been a good laugh, bags of enthusiasm, loads of energy'*. We all had a good laugh making the album. It was only after about six months that I started listening to it and listening to other contemporary albums. Someone gave me a tape of a US band called DREAM THEATRE, and I listened to it and thought *'Holy Christ!'*. I got hold of some of their demos for their next album and they were recorded on a 24-track and I'm thinking *'Fucking hell!'*. The world has moved on since you could turn up with a drum kit, stick a few mics up and go. The whole thing with this record is gearing up for the '90s and going on for the next five, six , seven, eight, ten years! Onto the year 2000, whatever!

"If you don't stay in the game, and I hate to use football analogies because they're done to death, but you've got to keep up there with everything that's going on and this album is definitely that."

The whole recording process seemed to be shrouded in secrecy. There was little fuss made about the fact that MAIDEN were back in the studio.

"There's not a lot of point making any fuss when there's not a lot to talk about," he points out. "We're way past the point in our careers where we need to see our pictures on the front page of the papers every five minutes so we can go down to The Marquee and be recognised. That's all bollocks."

But then MAIDEN have never really been about that sort of thing anyway, have they?

"No, but a lot of other bands are. We're not like that so we try and distance ourselves from it," he claims. "When I was in SAMSON I was always ligging because there was never anything else to do. We never had any gigs, we never went anywhere else, all that we could do was go and be famous down The Marquee. It's pretty dismal when you think about it.

"Also, I think it makes it a bit more of an event when the album does come out. People think *'Oh great, a new IRON MAIDEN album'* because they haven't been reading about us being in the world tiddly-winks championships or whatever all the time. I may end up in the press a bit more than everybody else because of the fencing, the book and the solo album but I try and avoid it as much as possible, keep it away from IRON MAIDEN as much as possible."

The band must have been pretty happy with the success of "No Prayer For The Dying". "Holy Smoke" crashed into the Top Five, and with "Bring Your Daughter To The Slaughter" they even beat QUEEN to being the first Rock band to go straight in at No. One!

Pics this spread Nick Matthews

STEVE HARRIS, DAVE MURRAY and JANICK GERS

BRUCE DICKINSON

"It was great," he enthuses. "We knocked CLIFF RICHARD off the top and I think the whole nation breathed a sigh of relief, even if they didn't know who IRON MAIDEN were! I've got the *Music Week* chart thing all framed up at home. To actually get a single up there is something rather special. To do something that you don't think you'll achieve kind of makes it doubly special."

And true to form, Radio One were reluctant to give the single airplay, prompting a stream of complaints from both the band's management and the Rock press in general.

"You know, I've given up trying to figure out precisely how their minds work," he states with a nonchalant shrug. "There'll come a time when IRON MAIDEN become inexplicably cool and they'll start playing us all the time on the radio. Look at STATUS QUO! Years ago they were pariahs, and now it's like they're hob-nobbing with everybody. Not that I'm saying that's what we're going to do, but if you stick around long enough you become trendy. Look at Lemmy for example, although he's in L.A. now.

"With "Be Quick Or Be Dead" we've deliberately gone for something that they (Radio One) can't play." He mimicks machine gunfire. "It's a real hammer, much more savage than something like "Aces High". At least that had melody and harmonies and stuff like that. This is more like a command, barking commands. It's not the sort of thing they can play after KYLIE MINOGUE."

Bringing to mind early MAIDEN single covers like "Sanctuary" or "Women In Uniform" (both featuring a Margaret Thatcher lookalike), "Be Quick Or be Dead" features a figure closely resembling one Robert Maxwell being throttled by Eddie. Controversial perhaps?

"I don't think we'll get any controversy over it," he replies. "I don't see how anybody can complain. Let people read the lyrics and see for themselves he was a lying, thieving scumbag instead of coming out and simply saying that. Visually the cover, I think it says it all. Because Eddie is like the ultimate anti-hero in Rock music terms."

Both "Be Quick Or Be Dead" and "Fear Of the Dark" break with a 12-year tradition and will not be utilising Derek Riggs' artwork, although both will feature the trademark Eddie character. Bruce explains.

"We wanted to stay nasty, and we felt that some of Derek's stuff was getting a bit posy and he was getting pissed off with drawing Eddie. We had one guy make a big model of an Eddie, a big weird-looking thing which he photographed. Another bloke did an Eddie shot, Derek did some stuff and one more guy did some sketches, and we told them to go off and the best one would get the job. I think if anything, this will solidify what IRON MAIDEN's style is in a way that doesn't sound dated at all.

"We're not changing for the sake of it," he continues. "Eddie is so obviously Eddie on this cover, but he's so evil. When I looked at it it sent shivers down my spine. It's not Hammer Horror monsters, it's really nasty. I think Eddie became a bit sophisticated, and with "Fear Of The Dark" we didn't want an Eddie that people could say *'Oh, it's a Sci-Fi Eddie'* or another kind of Eddie. It's a horrible thing and he's back."

Does MAIDEN's newfound sense of vigour derive from the changes in the Metal world, even since their own last album?

"No," he replies vehemently. "What I sense is that there are a lot of people trying to expand the genre with Funk and Rap and things like that. I'm not going to make a generalisation and say that they're all barking up the wrong tree, but I think everybody is investing a great amount of hope that you can just assemble music by taking an influence here and an influence there and somehow you can bolt it together and get a better mousetrap.

"Most of these bands have a couple of good songs and the rest all sounds like American mush. It's all the same old style of bass playing, the same hair-dos, the same everything else. This is not going to advance music. What is going to advance music is a really incredible album, delivered by a bunch of musicians who can play and with a great bunch of fucking songs and riffs. That's the only thing that will turn Heavy Metal into being popular. That's the only thing that will do it, not nicking a bunch of Funk riffs and trying to pretend that Funk Metal is the new thing, because it isn't!

"Heavy Metal is Heavy Metal! If you do it all the time and too often it will eventually get fed up with you, so you go away, take a holiday for two years, come back and say *'By the way, this is Heavy Metal!'*. And it's a relief because you don't have to listen to all that Rap/Funk shit. It's like *'Thank God I've found a Heavy Metal band in this world!'* and that's what we're doing with this record. Classic Heavy Metal played for the '90s."

What then would Bruce say to those who claim it's all been done before?

"The same thing I said in 1979," he quips. "People would love Heavy Metal to go away, all those unpleasant little kids running around screaming and being happy and doing their own thing and thinking their own thoughts, people can't stand it. They want them to be in watching *Neighbours*.

"I think it's great though. I think this is going to be a really big year for us. The timing's right and the album's great."

The fact that, despite keeping a low profile, this album seems to have followed fairly quickly after "No Prayer..." (due in no uncertain terms to the fact that the band didn't take a break, as they had done between "Seventh Son..." and "No Prayer...") surely helps MAIDEN's on-going attack.

"Well, after the last tour I didn't feel completely fucked," claims the singer. "I didn't really feel completely drained, like I had done before. So it's like a revamped thing, I feel re-energised. And I'm really looking forward to this next tour."

Ah, the much rumoured touring plans. What indeed do they hold in store?

"Well, in June we're off to the States for six weeks and maybe South America, if there's time, and then it's back to Europe," Bruce reveals. "We'll be going outdoors throughout the Summer."

Outdoors? What about the Donington rumours?

"Well, we would seem to be on the cards for Donington," he confirms. "From my point of view, obviously we've been asked, and we haven't turned it down, but we haven't accepted it yet. It all depends on getting the right bill, the right people and the right atmosphere. Until that's sorted out there'll be no definite confirmation. There's still other festivals, and let's face it, with Donington, when we did it before we had over 100,000 people. Now it's limited to 75,000 and that makes other festival sites a real possibility. There's no discounting an event unique to IRON MAIDEN"

A week after this interview took place it would appear that the right bill was sorted out and IRON MAIDEN have been confirmed as this years Donington headline act. Expect to see management stablemates W.A.S.P. on the bill too!

Obviously in the UK IRON MAIDEN are quite rightly

BRUCE DICKINSON, EDDIE and STEVE HARRIS

Pic Nick Matthews

perceived as Britain's biggest Heavy Metal band, yet if they're kicking off their next world tour in the States, what kind of stature do they hold out there?

"We're a seriously large cult band," he confesses. "When I say cult, I mean we sell about a million albums in America and Canada. That's a large cult. Over here we're the same sort of status as GUNS N'ROSES, but over there we're not. But GUNS N'ROSES aren't a Heavy Metal band. They've got more in common with LYNYRD SKYNYRD and bands like that and always have had, so they're instantly more acceptable to radio programmers and the whole shebang. They're a very American phenomenon."

Does he feel MAIDEN have more in common with the likes of METALLICA in America?

"Yeah," he agrees. "METALLICA are unquestionably bigger than we are in the States though. What they've done at this point in their career, is something that we could have done around 1984. We could have made that decision to change producer, and slow everything down to a nice medium tempo. Keep the riffs, but slow everything down a little bit, take the edge off the guitar a little bit for radio. Just do a few little tweaks here and there and all of a sudden you're on the radio. We could have taken that route in 1984, but nobody wanted to, and I think that was the right decision.

"It's one thing for an American band to do that and then come over here. It's quite another thing for a European band to do it, because European fans have got much longer memories than Americans. Therefore, if you shit on people by doing something entirely for cash, European fans will desert you in large numbers. Once you lose your base where you live, you're fucked, basically. That's my belief anyway. When a band loses its roots, it can trot around the world picking up bits and bobs for maybe four or five years, maybe longer, like URIAH HEEP, who can play places like Japan on their name, but I would never like to do that. If all the rest of the world withered away and dropped dead, as long as we could still hack it in England then the band would still be going. Ultimately that's all that really matters."

Is that what drives IRON MAIDEN on after more than 12 years and so much achievement?

"Um," he pauses, searching deep for the answer. "It's a personal thing. It has absolutley nothing to do with fame and sucess and cash. Absolutely nothing to do with it. It goes beyond IRON MAIDEN even. It's like if you stop being in IRON MAIDEN, why don't you stick all your money in a bank and live off the interest and veg out in a deckchair or something. The reason you do it is because you get a buzz out of getting up on stage and singing. Out of going into a recording studio, out of writing songs. You get a jolt, a rush, like drinking 50 cups of coffee at the same time. Not all the time, but when it happens you're out there. For a minute you're absolutely nowhere, high as a kite and it's brilliant. It's such a short moment that nobody else would even know it had happened, and that's why you do it. That's why you carry on doing it. And when you lose that, when it becomes a drudge and a chore, that's when people start getting pissed off and throwing wobblers and star moodies, and throwing TV sets out of windows.

"Even if that does ever happen it always comes back. You see it with musos who are completely washed up and bloody alcoholics. They've still got to get up onstage because they've still got to look for it and find it somewhere. What's sad is that some of them are so far gone that they can't get there, but there's always somewhere in life you can find it. It's just trying to maintain your dignity when you're doing it (ha ha).

"It's why anybody does anything. I'm a musician or a performer or whatever you want to call me and I happen to be lucky that I can get my jollies doing it this way. If you asked me to assemble a flat pack from MFI I'd be here 'till next year! But someone else will get that buzz from doing it, and that's why he'll do it."

Does the fact that IRON MAIDEN are perceived as so typically British and are often seen as carrying the flag for Britain add to the feeling?

"Every now and then a round of "Land Of Hope And Glory" creeps in," he admits. "I'm off to Argentina next week to do some press. I don't know if anyone will ask me about the Falklands, or Malvinas, but I'll have to button my lip. But I'd like to think it stays as patriotism and nothing more. Patriotism is wonderful, it's a love of a country and what the world needs right now is for people to love their country, and to love themselves, and even do things for other people sometimes and you can do that. But nationalism is a hideous monster that's started to haunt Europe again and it's no joke, I can tell you."

Neither is "Fear Of The Dark"! If IRON MAIDEN ever felt the need to be seen as totally vital then this is the album to do it for them. Undoubtedly a success before it's even released, "Fear Of The Dark" is a darkly forboding creature that is as nasty as Bruce claims.

It also happens to be, if the tracks I've heard are anything to go by, a much better sounding IRON MAIDEN album than the back-to-basics style of "No Prayer For The Dying", echoing the kind of approach to sound that producer Martin Birch achieved on BLACK SABBATH's "Heaven And Hell".

As an album to re-affirm traditional Metal values it will undoubtedly have the same effect in this country that "Metallica" did Stateside. IRON MAIDEN - quicker than the rest and much better by half. See you at Donington! ■

IRON MAIDEN will headline this years Donington Monsters Of Rock festival on August 22nd. Tickets are now on sale. The band release a new single, "Be Quick Or Be Dead" through EMI Records on April 13th and have their new album, "Fear Of The Dark" released on May 11th.

Dickinson adopts missionary position!

Despite lending his impressive vocal tones to IRON MAIDEN's "Fear Of the Dark", Bruce Dickinson has, as usual, been a busy man. Not content with singing for our biggest Metal act, he's been beavering away at his second novel "The Missionary Position" (the sequel to 1990's "Lord Iffy Boatrace"), setting plans in motion for another solo album, and inbetween all that found time to add to his family.

"It's a lot longer, about 250 pages, this one," he states, referring obviously to his new book. "About 100 pages longer than the last one. I did actually devise a story before I started this one. With the last one it was just a series of little things that eventually grew until I thought I'd better devise an ending and think of a coherent story.

"It got very well received. It was funny really, that's all. So that's what I set about doing with this new one, making it funny. This is a bit more directed. In the first one he was a misogynist I guess, but in this one the misogyny is more directed. It's set in Los Angeles and Lord Iffy becomes a TV exorcist with the intention of ripping off the Reverend Hiddy Reptile, who is in no way based upon the Reverend Jimmy Swaggart. There's all kinds of stuff. I think I made a conscious decision that there'd be an awful lot of crapping going on in this book; I think in the last book it was vomiting and in this one it's crapping. There is some vomiting too. That's it really."

"The Missionary Position" is cunningly set to be released around the same time as "Fear Of The Dark".

"I think what's going to happen is that they'll bring out "Lord Iffy..." in small form paperback and this one in large form paperback at around the same time," he declares. "We'll see how it goes. If it goes well they might bring a small paperback of this one out at Christmas or whatever."

After the success of Bruce's debut solo album, "Tattooed Millionaire", he's also been setting the wheels in motion for a follow-up, although this is unlikely to reach completion for a couple of years.

"I had a frenzy of writing when we got off the road last, mainly because I've got a little home studio," he announces. "No-one saw me for about three weeks while I sorted out how to use it and I just got loads of ideas down.

"The way I've got to do the record is in bits and bobs. I'm not going to have a big chunk of time when I can say *'Right, that's it, I'm going to take three or four months to make a record'*. But I'm happier doing it that way because the last record, nobody knew I was making it and there was no pressure and it was a lot of fun. This one they've already given me a bit of my advance and it starts to get a little bit more serious.

"Doing it this way gives me loads and loads of time and takes all the pressure off, and also means nobody's asking me for mixes or anything. It won't be out for a year-and-a-half, two years. Way down the line."

Bruce is uncertain as to whether he'll be going out on the road with his second solo venture, despite the success of "Tattooed Millionaire".

"I think this one will be a bit more adventurous, I think I'll mix it up a bit more. I don't think I tried to stretch the boundaries that much, I think it was just a slight dip in the water for a more Rock'n'Roll sound. We'll see how it goes, I've got plenty of time." ■

Pic Nick Matthews

Jannick's up and running

"Fear Of The Dark" offered MAIDEN newboy, guitarist Janick Gers even more of a chance to get involved in the band than his debut, "No Prayer For The Dying". To this extent he co-wrote the first single, "Be Quick Or Be Dead", and, as usual, retains an air of happy confidence about his work, although not necessarily mixing the new album!

"I'll be keeping out of the way of mixing the album as much as possible," he declares. "I just don't like doing mixes. It's a personal thing, I think it's down to the producer and as long as there's somebody from the band to steer it every now and again.

"Martin (Birch) is pretty confident I would think, after about a zillion album sales (ha ha). I'm pretty much in line with what he wants to do."

So what about the writing for the new album?

"I've been involved in about five songs for the new album," he reveals. "I wrote three with Bruce, and two with Steve (Harris - bass). I think Steve wrote three by himself, so it's pretty much a joint efort and it's got the old MAIDEN stamp on it, I hope. There's also a ballad on there too.

"Well, it's a ballad on IRON MAIDEN terms you know. It's not one of those sickly American ballads, I'd rather slit me throat than do one of them. There's a lot of textures and feels in there but it's very much a MAIDEN kind of ballad. It's very hard and very heavy. We're very proud of it and Steve really likes it. Anything that didn't have that MAIDEN feel to it then he wouldn't like it."

The whole album is said to be much more angry and aggressive.

"Yes it is," agrees Janick. "It is in-your-face and I think MAIDEN are always like that, but the songs are more mature. There's a classiness about this album. We've spent a lot of time putting the songs together and trying to add to what MAIDEN already have. There's a lot of textures on this album and we're all really proud of it."

The production sound has been likened to BLACK SABBATH's "Heaven And Hell".

"Yes, I guess so," he ponders. "With the last album we wanted a real live sound and I think we got it, but I think we were a bit too honest on the last album. People aren't used to hearing live-sounding drums on a studio album, so this time we spent a bit more time on production to give it that classy sort of production sound that Martin probably hasn't done for a while. We're all very pleased with it.

"There's a lot of things like slide guitar and 12-string guitar that MAIDEN probably never brought out before. It's the texture thing I was going on about. But every song has got this edge to it that's so IRON MAIDEN."

How did Janick feel about working on "Fear Of The Dark"?

"Well, when I joined we just went straight into the studio and did the album, it was very much a spontaneous thing," he states. "This was a totally different concept in as much as I was coming in and writing with the band. Although I had written with Bruce before on his solo album, so we kind of knew where we were coming from.

"But to me the album is really fresh and exciting. It's great." ■

Pic George Chin

BRICKING IT!

"We've been together six years and if that was the case then we would have got a lot of press attention a long time ago!" L7's bass thing Jennifer Finch states emphatically, her tongue upping a gear, coffee and second cigarette of the day begining to kick in - it is, after all, only 11 in the morning.

This sudden rush of cohesiveness comes in response to a rather obvious question related to women and press coverage - in light of the fact that *women* (only recently discovered!!!) are being slavered over en masse by the media.

But anyone who saw the Los Angeles-based band - Finch; Suzi Gardner, guitar/vocals; Dee Plakas, drums; Donita Sparks, guitar,vocals - supporting ex-label mates NIVANA way back on their '90 tour would recognize their androgynous grind. An uncompromising wall of *noise* that trancsends the proverbial barriers. L7 *hit* straight between the eyes!

Jennifer continues in full effect, the flood gates have opened.

"The British press never fails to amaze me. I can't even comprehend it. It's kind of weird; we were in London when the whole Foxcore (a term coined to describe the likes of L7, HOLE, BABES IN TOYLAND, LUNACHICKS) thing happened. From our standpoint it's really lame, because each band deserves credibility in their own genre. I mean, BABES IN TOYLAND sound a lot different than L7, who in turn sound different from HOLE and other bands that were mentioned. It would be a lot better if those bands were compared to others that sound like them. Instead of being lumped together because they're all women!"

Obviously riled by this sweeping generalisation, she continues.

"I think it's lame. That's like the worst form of sexism. Bands should be *good*. You should like them because you like the music, you like where they're coming from. I don't know a lot about the British press, as far as what's going on. But it doesn't happen in the US like that."

Residing on the Sub Pop label during one of its lushest moments, the band now see the release of their first full blown album - "Bricks Are Heavy" - on Slash Records (also home of FAITH NO MORE, whose management L7 also share), with distribution through London.

"Slash is a local label. We *were* on Sub Pop, but because they were in Seattle the distance made things difficult. If we wanted to look at artwork or talk to someone in the office it was hard. We also wanted a label that had good distribution. Sub Pop were having distribution problems," admits Jennifer, adding quickly "althought they are a great label!"

So is this a sell-out of sorts, or just a shrewd career move.

"We really wanted to get our records out to all the little *shit kickers* in the middle of America. We thought Slash would be a good idea - they're still a small office, but they have good distribution. We can just go down there and make sure everything is running smoothly and get involved in the whole process of our career."

The band prefer the *hands on* approach.

"We don't like to turn it over to somebody and let them take care of it. We've been together for six years, and for five of those years we were really involved in managing ourselves. We divided up the responsibilities. I used to book the band, Danita was involved with the record label and Susie would do artwork. It was only recently when we got a manager that we turned everything over to him."

Their new *business head* is Warren Entner who as I said earlier also looks after FAITH NO MORE, as well as FASTER PUSSYCAT.

Sound-wise, "Bricks Are Heavy" is an inconsistent mass of *big* grooves. From the 'steam roller antics of "Wargasm" to the endearing and addictive "Pretend We're Dead" - the first single to be lifted off the album. With huge cross-over potential, "Pretend..." must be their first real shot at chart-dom. Though the aforementioned songs stand head-and-shoulders above the dearth of *Pretenders To The Throne*, there are tracks on "Bricks.." that are almost...forgettable.

Their earlier vinyl massacre called "Smell The Magic" - a much rawer and solid drive through *hell* - appears uncompromising in comparison.

Knocked a little askew by this observation, Jennifer is quick to retort:

"I think it shows a lot of growth - you know "Smell The Magic" came out in '89. We've done a lot of growing, a lot of touring there's a lot more diversity."

Essentially, though, "Bricks..." lacks the bare-nerved aggression of its predecessor.

"We had more time to records it," muses Jennifer. "The first one was completed in three days. This record we did in four weeks. So there;s a difference *just* in time."

After a moment's thought, she adds: "There are still songs that are very much *raw*. Well, "Smell The Magic" was only six songs long. I'm sure if we'd been able to do a full album it might have been different."

Butch Vig, the man responsible for NIRVANA's monster hit 'Nevermind' LP, takes production credit on the album. But Jennifer is quick to dismiss any allegations of bandwagon-jumping.

"I used to be a big KILLDOZER fan. They're a band from the Mid-West. I watched them put out different albums, then Butch produced one and I was really impressed by it. Sub Pop were also impressed by him and started to send their bands out there - like TAD."

"NIRVANA did a demo with him, before they were signed to Geffen. We got in touch with him early on before the NIRVANA thing came out - we were next in line. We were really lucky that we didn't discover him *after* their success." Adding with a chuckle and an undertone of cynicism: "When were in the studio everybody was calling. Every major label act were trying to get in on it. And he's not like that; he just does bands that he likes!"

L7 base their material on "things that bother us or observations on the world."

"Pretend We're Dead" balls at the apathy of American youth and what can result from a *dead* generation.

But the band are more than willing to put their money where their mouth is. They formed their own organisation, *Rock For Choice* - a fund-raising organisation for the *Pro Choice* operation, set up to raise awareness of the abortion iss-ue currently being wrangled over in the States.

"In the United States right now our right to legal abortion is in jeopardy - the Government is trying to take it away a little bit at a time by bringing in laws to make it impossible to have an abortion. So we started an organistation to raise money for *Pro Choice*. We put on some shows at a 4,000-capacity hall. Our first show was in October with NIRVANA and our second one was with FUGAZI in January."

They took matters into their own hands when, after approaching several organisations involved in *Pro Choice*, they found none were set up to do shows.

Jennifer adds with a snigger.

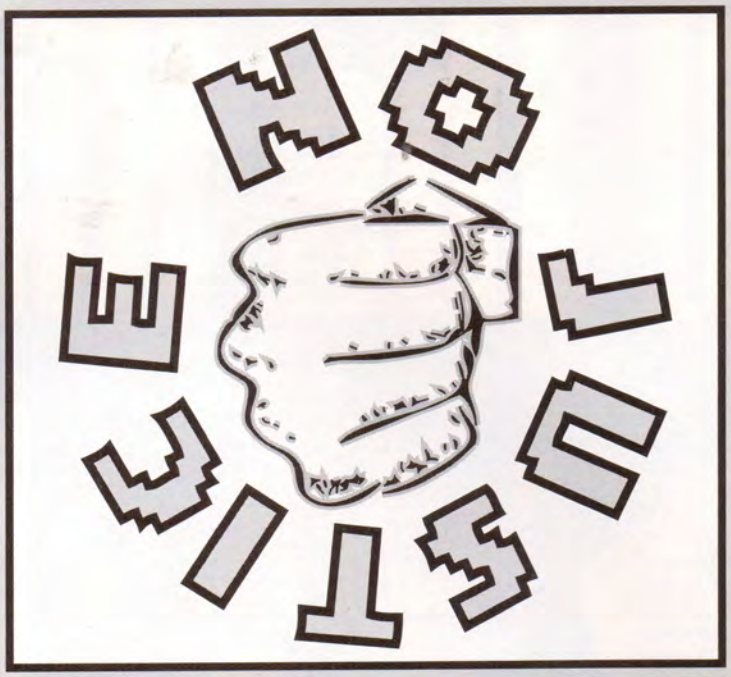
"We went to this one organisation, and they said they wanted to do a show with JACKSON BROWN, BONNIE RAITT and *us*. That was not our idea of a *fun* show. So we just decided, like everything, that if we wanted it done we'd have to do it ourselves. So we just got a bunch of people together from the L.A. music community and started putting on shows."

The band will be bringing their forthright attitude and high octane grind to our shores soon for an 11-date tour (see *Tour De Force* this issue for details). Be there! ■

L7 issue their new album, "Bricks Are Heavy", through Slash/London on April 6th. They will shortly be touring the UK

L7 (l-r): DEE PLAKAS, DONITA SPARKS, SUZI GARDNER and JENNIFER FINCH

L7 ARE THE LATEST ALL-GIRL BAND TO FIND THEIR WAY INTO THE LIMELIGHT. AND THEY FULLY INTEND TO REMAIN TRUE TO THEIR FEMINIST PRINCIPLES. DENISE STILLIE QUIZZES BASSIST JENNIFER FINCH



UNDERGROUND METAL NEWS FROM ACROSS THE ATLANTIC

■ **TESTAMENT** have just completed work on their fifth full-length record, their first to be issued directly through the Atlantic label (the group's previous recordings were issued through Megaforce, with distribution through Atlantic). Titled "The Ritual", the album was recorded at Los Angeles' One On One Studios (where METALLICA created their last two) and mixed in London under the guidance of producer Tony Platt. Set for release on May 12th, "The Ritual"'s full track listing is as follows: "Signs Of Chaos" (a short guitar piece), "Electric Crown", "So Many Lies", "Let Go Of My World", "The Ritual", "Deadline", "As Seasons Grey", "Agony", "The Sermon", "Return To Serenity" (a power ballad) and "Troubled Dreams".

■ Arizona's **SACRED REICH** are getting ready to swing back into action with a brand new LP, to be recorded during June/July. Untitled at the present time, the album is set to contain a more diversified collection of tunes than 1990's "The American Way", a result of increased songwriting contributions from guitarists Jason Rainey and Wiley Arnett, as well as new drummer Dave McClain (who replaced Greg Hall last year). Due to be produced by Dave Jerden (ALICE IN CHAINS, LAST CRACK, ARMORED SAINT, etc) the album will feature a minimum of 10 tracks and will most likely be recorded in LA or Wisconsin's Royal Recorders Studio (SKID ROW etc). Among the tracks set to be included are: "Independent", "Just Like That", "Product", "I Never Said Goodbye" and "Supremacy". Look for SACRED REICH's third full length effort in the stores later in the year.

■ Fellow Phoenix metallers **FLOTSAM & JETSAM** are also completing work on material for their forthcoming album, which will be produced by veteran knob-twiddler Neil Kernon. The band (featuring new bassist Jason Ward) hope to begin recording by late April (in L.A., most likely), with a tentative release date around September, through the MCA label (who issued the group's last LP, 1990's "When The Storm Comes Down"). Early songtitles include "Forget About Heaven" and "Hyperdermic Midnight Snack".

■ San Francisco's **HEATHEN** appear intent on recording an EP's worth of cover material for a 'tribute' release dedicated to their late bassist Randy Laire. Most likely a five-tracker, the EP will include one new song as well as cover versions of TYGERS OF PAN TANG's "Hellbound", THIN LIZZY's "Holy War", SWEET SAVAGE's "Eye Of The Storm" and QUEEN's "Death On Two Legs". While the group are to be commended for the sentiments behind the planned release, I am questioning the logic in issuing a (largely) cover EP when the group A) Doesn't have a record deal at the present time, and B) are suffering greatly as a result of the increased disinterest in Bay Area-style metal by the metal fans in general. I'm keeping my fingers crossed that the band will come to their senses and continue composing original material, which is what their next recording should solely consist of.

■ Legendary New York metallers **RIOT** are still alive and kickin', despite the lack of promotion and support the band had received at the hands of Epic Records, who issued RIOT's last two efforts, 1988's "Thundersteel" and 1990's "Privilege Of Power". Currently featuring in their ranks new vocalist Mike DeMaio,the group will soon be releasing a mini-LP's worth of faster, "Thundersteel"-type material in Japan (their most successful market), while a 6-song demo of more mainstram-sounding stuff is presently being shopped to U.S. major labels. Having gotten my hands on a copy of the latter, I can certainly attest to the fact that the band have never sounded stronger or better, with DeMaio coming across as a brilliant cross between Glenn Hughes and David Coverdale, albeit without sounding like a clone either. In particular, the track "In Your Eyes" is one of the most emotional, breathtakingly beautiful ballads I've ever heard, and could very well go a long way if it's marketed properly.

■ A couple of people have written in wanting to know how to get in touch with **JAG PANZER**, the revamped Colorado outfit that made quite a stir on the underground metal scene back in the mid-80's. Well, at the present time, the band are in the process of demoing seven new cuts without vocals, while waiting for singer Harry from the German FORCED ENTRY (not to be confused with the Seattle act of the same name) to relocate to Colorado Springs and contribute his efforts to the 8-track recording. A chance exists that former axeman and full-fledged guitar hero Joey Taffola may lend a helping hand during the demo's recording, but nothing's been confirmed as of yet. More info can be obtained by writing to JAG PANZER c/o Mark Briody, 2205 Fernwood Dr., Colorado Springs, CO 80910, USA.

■ Speaking of which, former JAG PANZER vocalist Harry Conklin (aka The Tyrant) is currently fronting **TITAN FORCE**, who, as you all should know, have issued two excellent efforts through Germany's U.S. Metal/Shark Records thus far. Presently without a deal (their contract was for two records only), the quintet are in the process of writing material for their next LP, which they hope to record later in the year. One early song title: "Darkness". Contact: TITAN FORCE, P.O.Box 18074, Colorado Springs, CO 80935-8074, USA.

■ Still in Colorado, Littelton's **LEVIATHAN** (who I mentioned briefly in the last issue) are making their current CD/demo (as in demo pressed onto CD) available to the public. Containing five cuts, this excellenty-produced effort (Jim Morris was at the production helm, no less) is an absolute *must* for fans of the "No Exit"-era FATES WARNING or CRIMSON GLORY circa "Transcendence". Extremely tuneful and melodic yet heavy enough to appeal to most open-minded power/thrash metal fans, this is unquestionably one of the top unsigned acts around at the moment and one that deserves all the support they can get. All serious metalheads are advised to write straight away for a copy of the CD by sending $7 (US) and $8 (overseas) to: LEVIATHAN, 1500 W. Littleton Blvd., P.O.Box B12, Littleton, CO 80120, USA.

LEVIATHAN

■ Since running the **LETHAL** news item a couple of issues back, I have gotten in contact with the Kentucky-based act, who confirmed that they are indeed still in existence despite rumours to the contrary. Presently without a record deal (the group was recently 'let go' by Metal Blade, who released their only LP to date, 1990's "Programmed"), the band have acquired a new guitarist, Dave McElfresh, to replace the recently-departed Dell Hull (who is said to have married and relocated to California) and are currently working on material for their second LP, which is likely to be issued through David Chastain's Leviathan Records. Meanwhile, all parties interested in contacting the group can do so by writing to: LETHAL, P.O.Box 18405, Erlanger, KY 41018, USA.

■ At the time of this writing, it appears that San Francisco's **FORBIDDEN** will soon be signing a deal with RCA Records, who have been well impressed by the group's current demo and recent live performances. The quintet's third LP is expected in late '92/early '93.

■ Century Media Records have signed New Jersey's **MUCKY PUP** based on a demo tape paid for and passed on by Roadrunner Records. No word yet on when the group will begin recording their next effort.

■ Michigan's **REPULSION**, are in the process of recording a fnew demo, a six-tracker, which they hope will result in a respectable record deal for the quartet. Having recently been rejoined by original guitarist Matt Olivo, the band have been writing a lot of new material, much of it in the super-fast, 'blast' vein that the group originally became known for. Look for a review of the tape in an upcoming issue.

■ Texas' **WATCHTOWER** are also still at it despite a number of label, personnel and medical problems that have hindered the group's progress over the last couple of years. Currently still singer-less, the band are auditioning a couple of people as potential replacements for Allan Tecchio (now fronting NON-FICTION), but appear to be having little luck in finding the right person for what is undoubtedly a demanding position. Meanwhile, guitarist Ron Jarzombek still hasn't fully recovered from the physical condition that has impaired his ability to perform up to his previous standards, thus casting a shadow of doubt over his position within the group. Nevertheless, the trio *have* laid down three new tracks (without leads or vocals) on a 4-track machine, which they hope to complete before re-recording it in a proper recording studio for deal-shopping purposes. We'll keep you posted.

■ That's all. As always, North/South American bands are free to send tapes/info for inclusion in this column at the following address: No Justice c/o Borivoj Krgin, P.O.Box 228, College Point, NY 11356, USA.

BORIVOJ KRGIN

All the King's Men

Pic John Ricard

IN THE TOPSY-TURVY WORLD OF HEAVY METAL, KING'S X DRUMMER JERRY GASKILL WOULD RATHER STAY AT HOME WITH HIS FAMILY. BUT HE STILL TAKES THE TIME TO TELL MARK BLAKE ABOUT THE BAND, THEIR NEW ALBUM AND LIFE ON THE ROAD

'Moving in a bus too close for comfort. Listening to all the gibberish around me. Wonder, how much longer can I stand it. Looking for a phone I cannot find' - **"Lost In Germany" (KING'S X).**

The traditional image of the Heavy Metal drummer is one that started to emerge during the 1960s, fuelled by the legendary antics of such infamous examples as THE WHO's Keith Moon. In fact, with the likes of Moon gatecrashing his way into the Sunday papers with the aid of a hotel swimming pool and a limousine, 'The Rock Drummer' has since found himself tagged with an image that sometimes - just sometimes - could be deemed a little unfair. But as a foil to the likes of Moon and LED ZEPPELIN's John Bonham, there was always somebody like Charlie Watts who, despite hitting the skins for the world's most notorious Rock'n'Roll band, the ROLLING STONES, has remained a most reluctant Rock star. With his dour, hangdog expression peering out from behind the tyre-lipped countenance of Mick or the sallow, hollow-eyed gaze of Keef!

And yet the stereotype lives on! Plenty of Heavy Metal drummers are willing to carry the torch for the late, lamented Moon and Bonham. And is it *really* any wonder that somebody I was once having a conversation with many years ago looked at me with a mixture of bemusement and disbelief when I mentioned that RUSH's *drummer* Neil Peart was the band's main lyricist and a principal songwriter?

Jerry Gaskill, drummer with Texan trio KING'S X, belongs to that same rare breed as Neil Peart and possibly even Charlie Watts. In fact, you quickly find yourself dealing with a thoughtful, softly spoken individual who's contribution to the band is every bit as valid as either of his counterparts. Jerry, along with the rest of KING'S X - Doug Pinnick (bass/vocals) and Ty Tabor (guitar) - has just arrived for a day of interviews and he's doing his bit to promote the band's latest, self-titled album. Although when Jerry talks about sales figures and chart placings you have the feeling that he's doing so *only* because his record company (Atlantic) would like him to. And although as he tells me later "a hit single would be nice", a desire for commercial success seems to have little bearing on the musical direction of this band.

It's also interesting to find that considering the many questions KING'S X's music raises, Jerry Gaskill seems reluctant, or indeed unable, to provide the answers. Taking one might suspect, a sly pleasure in letting us mere mortals unravel it all for ourselves.

"The new album is just called "King's X" because...Well, that just seemed as good a title as any," recounts Jerry."I suppose it's a new start in some ways - this one is only going to be released through Atlantic (the band's previous three albums "Faith, Hope, Love", "Gretchen Goes To Nebraska" and "Out Of The Silent Planet" were issued through Megaforce Records) - but it's still the same old KING'S X."

The hallmarks of the group's sound remain unchanged: the lush harmonies, confounding lyrical themes and even more of those formidable riffs. In fact, it's been suggested that "King's X" finds the trio backtracking a little to the compelling grind of "Out Of The Silent Planet" (their debut album from 1988) rather than the softer sounds explored by 1990's "Faith, Hope, Love". Although that last album may have bewildered some fans, Jerry insists that KING'S X haven't consciously turned back the clock.

"I wouldn't feel good about saying that our new record sounds like the first one," he emphasises. "Each one is what they are. I can't generalize and categorize the way some people can. I guess my experience of making each record means that I'm listening to our music in a completely different way to somebody who goes out and buys the record. I'm too close to it. But I honestly want people to judge each album on its own strengths and weaknesses. Some musical phrases might remind people of songs on "Out Of The Silent Planet", but that wasn't intentional. "Out Of The Silent Planet" was where KING'S X were in 1988. This album is where we are in 1992. I couldn't even begin to speculate about what the next one might sound like."

If "Faith, Hope, Love" raised many questions in people's minds about the band's obvious religious and spiritual beliefs, "King's X" also throws a few posers our way. The band are all Christians, but there's no bible-bashing or preaching from the pulpit on this record. Instead the songs on "King's X", like the ones before, reflect sentiments and feelings (some religious) that are close to the band's hearts. Or close to the heart of perhaps *one* band member?

When you consider that Jerry was responsible for the lyrical riddles on "Six Broken Soldiers" (from "Faith, Hope, Love") - *'I don't care if you're sick what can I possibly do with an American library and a contract on you...'* you begin to understand why the drummer finds it difficult, even impossible, to provide explanations. And yet, from the Heavy Rock standpoint where most groups' fantasy worlds are filled with love-hungry chicks and rampant trouser snakes, KING'S X's wordy ramblings unavoidably invite discussion and beg explanation!

"Everything is written individually," states Jerry. "And we all put in our suggestions afterwards. I couldn't explain to you with any degree of confidence *exactly* what Doug or Ty meant by a particular lyric. I prefer to let the listener make their own interpretation.

"A song like "Black Flag" was written by Doug, and I can understand what he's singing about; the idea that everyone feels like they're under a black flag at some point in their life. That feeling of doom or despondency... Who knows?"

Aside from some of the unfathomable subject matter on "King's X", the band actually show their hand on "Lost In Germany" - This is KING'S X at their breeziest, but with a darker lyrical side.

"That song was written by Ty but it isn't just about Germany," insists Jerry. "It sums up the whole of last year when we spent about nine months on tour. That was a gruelling time for us. And I think Ty set out to describe the harsh reality of being on the road - *'shooting at a target that eludes me, hammering on a nail that just won't go in'* - he's captured the frustrations that go with being in that environment".

Do you find touring an unpleasant experience then?

"Not the actual performance, but everything else that goes with being away from home for such long periods of time. Last year's European tour (supporting AC/DC) *was* difficult," admits Jerry. "As a band they were some of the nicest people we've ever worked with. But they have a real die-hard audience and their reaction to us was a little frosty at times. It was worse in certain countries. But many times we would go out and play our 40-minute set and some people really weren't interested. Something like that can be depressing".

The band have dabbled in this recurring image of being on an endless journey both in their lyrics and through the videos that accompanied the singles from "Faith...", namely "It's Love" and "We Are Finding Who We Are".(both included on last year's "Chronicles" video, released through Warner Music Vision)

For Jerry the theme is strangely appropriate: "Whenever we tour I feel like I'm heading out on the *journey* again," he reveals. "I have to think of myself as a king or a warrior on some kind of quest! That might sound crazy, but that's the only way I can cope with it. After our last tour I just went home and spent time with my wife and kids. That's how I get my kicks. That's what I look forward to when I'm away from home.

"Sam (Taylor - the band's producer/manager) came up with the ideas for those two videos. That was his interpretation of the songs and we liked the idea ourselves. MTV seemed to like the video for "It's Love", but they wouldn't touch "We Are Finding Who We Are". Neither would the radio stations. "It's Love" made the Top Five in radio charts across the country, but the follow-up did nothing.

***"I couldn't explain to you with any degree of confidence exactly what Doug or Ty meant by a particular lyric. I prefer to let the listener make their own interpretation." -* Jerry Gaskill talking about Kings X's lyrics**

"We're putting "Black Flag" out as the first single from this album," he informs me, "a hit single would be nice, and somewhere in my heart I believe we could have one. But we have a funny, fickle relationship with the radio stations. Even college radio stations have cried off. I guess they don't know where we fit in. For our record company that's a problem. But as a band we don't really worry about it. For me every song on the album is a hit. I find it hard to think of songs in commercial terms. Everything sounds great to me!"

A rigid belief in what they're doing and a wish to surround themselves with like-minded individuals means that manager Sam Taylor has again taken his place behind the mixing desk to produce "King's X", occupying what Jerry readily admits is a place as "the fourth member of the band".

"Working with Sam makes it so much easier. Maybe we're all becoming mind readers but this album actually took less time to record than the ones before. We still feel extremely comfortable as a three-piece and we always manage to create the sounds we want between the three of us. There's not a part of me that's saying *'Can we try this?'* or *'Can we have more of this?.* We just go right ahead and do it."

KING'S X seem far removed from the traditional Southern Rock sounds you might associate with their home state of Texas. And fellow Texans the GALACTIC COWBOYS seem equally willing to explore new musical avenues. They made a cameo appearance on the "Faith, Hope, Love" album, supported the trio on tour in 1990 *and* last year released their debut album, which offered comparisons to KING'S X. Could it be that a band like KING'S X who's originality has always been their strongest point, are now becoming role-models for other groups? Is Texas now full of KING'S X clones?

Jerry's not so sure: "I don't know. The GALACTIC COWBOYS are our friends. I like their record. If we share the same influences or some of the same ideas then so be it. There's some good bands playing in clubs out here - bands like ATOMIC OPERA - that don't fit into a convenient pidgeon-hole and to me that's always a good thing.I feel enthusiastic about any group from this area that don't just play the same old stuff.

"KING'S X has been a gradual development," states Jerry. "It sometimes seems like it just happened overnight, but I met Doug at the end of 1979 and wee were playing together a year later. It's taken that long for us to arrive at where we are today. We were always a heavy band and I like to think that our attitude and beliefs have remained unchanged since then. But we've also changed to become what we are now. Everyone has to go through those changes. We had our influences and those groups have theirs. Who can tell what they'll sound like in ten years' time.

"I'm the worst person to ask about other people's music, because I don't pay that much attention to what other bands are getting up to. When I finish an album or a tour I go home to my family. I stay in and look after my kids, and my wife goes out to concerts and gives me a report on it later," he laughs. "In fact my wife and kids are in charge of the record player in our house, so I listen to whatever they're listening to. And to tell you the truth, that's the way I like it".

While Jerry Gaskill, the devoted family man, may seem far removed from the stereotypical image of the Rock drummer it's reassuring to find that his heroes are the same reprobates that inspired a 1000 others. As he tells me later, "I feel comfortable about saying that John Bonham is my favourite Rock'n'Roll drummer of all time,"

And KING'S X, despite the intellectual stance and the esoteric nature of their lyrics, have their roots firmly set in the same simple Blues that attracted the likes of John Bonham and LED ZEPPELIN. It's just that unlike many of today's bands, KING'S X have mastered the art of turning it all upside down and making it sound a little different! Hopefully, they'll never take the easy option. ■

KING'S X have just released their latest, self-titled album through Atlantic Records.

KING'S X (l-r): TY TABOR, DOUG PINNICK and JERRY GASKILL

Any bands who wish to be included in "Demolition" should send a tape, photo and full band biography to: METAL FORCES, Suite 16, 46-48 Osnaburgh Street, London NW1 3ND, England.

If demos are available to the public please give all relevant information including cost of postage to foreign lands.

FIRST LANDING

A frequent complaint with many demos, unfortunately the majority of these seem to hail from Britain, is that the production all too frequently is so poor that it detracts from any of the musical quality on show.

Point in case is this six-track offering from Newcastle-based five-piece FIRST LANDING. An overall interesting, if not spectacular AOR sound is let down severely by a production sound that often verges on the appalling. Now whilst I know that this is undoubtedly due to a lack of funds more than anything else, it hampers the appeal of the tape.

Founded almost two years ago, the band comprise Tony Robinson (vocals), Dean Ditchburn (bass), Vincent McNulty (guitar), Peter Rossiter (keyboards) and Alan Howe (drums). With an average age of a mere 19 yet with experience that stretches over the past ten years, you'd expect the band to be well honed in their craft, and at times it shows.

"First Landing" is a classy ballad that has that *epic* kind of feel to it, whilst "Just A Fool", another ballad, sweeps out of the speakers impressively, and on the heavier end of the scale, "Child With A Smile" rounds things off in solid style.

Unfortunately, "Gypsy" (a third of rather too many ballads, I feel!), is weak and lacks direction, opening track "Tonight" is merely average AOR and very poorly produced, whilst the more aggressive "Another Lonely Day" suffers from a weak vocal performance.

All six tracks would benefit from a more solid production sound, yet despite a seemingly weak attack on half of the material, there is sufficient talent here to warrant further investigation, and I'm led to believe that with some serious money behind them, and more care in the writing department, FIRST LANDING could be a band to watch out for.

On current showing, though, as a club band they might be OK, but bigger and better things will require a bigger and better approach.

Interested parties should contact: FIRST LANDING, 8 Station Road, Fulwell, Sunderland, SR6 9AA, England.

JERRY EWING

ETERNAL

Previously known as THY GRIEF ETERNAL, this Dorset foursome are one of the most emphatic, ingrained Doom bands I have ever heard. They take the fine art of the genre to new levels of perception and malevolence.

Formed last June by former LORDS OF PUTREFACTION members Justin Oborn (guitar/vocals), David Gedge (bass) and James Evans (drums), plus guitarist Gavin Gillingham, they quickly established a style that might draw on the obvious Doom reference points, but nonetheless has its own identity. Imagine a mix of BLACK SABBATH, WITCHFINDER GENERAL, SAINT VITUS, WINTER, ANGEL WITCH and HAWKWIND all blended together through a '90s appreciation for Death, Grind and extremity and you have some idea of what to expect from the band's three-track demo.

Recorded at Rhythm Studios in Bidford-Upon-Avon, the cassette (titled "On Blackened Wings") is truly an awesome experience. "Swathed In Black" literally drags its underbelly of cruel riffs and exposed rhythms through a mound of broken glass perspirations. The title cut burns out the cinders of Doom with guitar expecterations that lacerate rather like a rusting knife twisted through your kidneys, whilst "Outro" leaves you sweating in a pool of cryogenic emotions. They might be slow to the point of inertia, but ETERNAL do not lack for massed power.

The band are now signed to the Rise Above label and will shortly record an LP for the company (owned by CATHEDRAL vocalist Lee Dorrian), to be called "Embrace". They are also looking for a vocalist to augment the line-up. Interested singers should send a tape/biography/photo to: 37 Gravel Hill, Merley, Wimbourne, Dorset BH21 1RW, England. Sending an SAE plus £2 to the same address will get you the tape.

MALCOLM DOME

THE KILL

"Oceans Of Ignorance" is the second demo from Vancouver's THE KILL, following their well-received "No Mind, No Morals, No Regrets" tape last year.

Formed in 1989, THE KILL consists of Chris Valagao (vocals), Sean O'Reilly (guitar), Steve Carter (guitar), Dean Zimmer (bass) and Chris Bayes (drums).

Their music is a combination of the technical Thrash workouts a la CORONER and the bombastic riffing preferred by the likes of FORBIDDEN, which merges into a fairly enjoyable, if not wholly original, outing.

The real problem with "Oceans Of Ignorance" is a definite lack of real songs. Naturally, THE KILL thrash and scream with as much bluff and bluster as any established act, but boil this tape down to its barest ingredients and what we have is a concoction of poorly written, poorly structured and poorly thought-out songs.

At the positive end, THE KILL can undoubtedly play their instruments and although they may not be the world's greatest songwriters, the band certainly know how to dress their songs up in crunching riffs, complex drum patterns and bleeding vocals.

THE KILL can be contacted at: 1856 Pandora Street, Vancouver B.C., Canada, U5L 1M5.

IAN WINWOZOD

RAW FLOWER

RAW FLOWER have been described as "THE NEW YORK DOLLS with cherries on top" and "The illegitimate daughters of IGGY POP". The band feature Sherry Salazar (guitar), Kristy Register (vocals), Heather Fremling (bass) and Colleen McCullough (drums). Sherry used to kick ass with Seattle Rockers Ice. Kristy has an outrageous onstage persona that's been described as "WENDY O. WILLIAMS with class", although now with her new black barnet she'd be more at home with the MANIC STREET PREACHERS.

"Crowns Have Thorns" opens this four-track affair, coming across like HANOI ROCKS meets BLONDIE. "Let's All Move To Outer Space" is more like a sleazoid Punk B'52s. When Kristy shouts out *"I have balls as big as bearings"* as the intro to "I Need Somebody" you don't doubt a word. You know this woman's gonna be a star.

RAW FLOWERS are an amalgam of the STOOGES, BLONDIE and the MANICS. Their time is now.

Contact: RAW FLOWER, PO Box 1065, Hollywood, CA 90028, USA.

KELV HELLRAZER

SENTIENCE

Anyone that wears a KING'S X T-shirt is alright in my book. So well done to Philip Moriarty of SENTIENCE for showing such good taste! SENTIENCE come from the County Louth area of Ireland, and apart from Moriarty on guitar and vocals include Kenny McConnon (drums), John Gerraghty (bass) and Dave Mohan (guitar).

They recorded their first demo "i" in August 1990 with an earlier line-up and their latest offering '...Still...', recorded at Slane Studios in August and September 1991, suggests that SENTIENCE have a real affinity with the likes of PRIMUS and THE BEYOND, even though their own musical identity is never too far behind. Lengthy instrumental passages and a tendency to over-reach themselves detract from some interesting song-writing ideas. When SENTIENCE strike the right balance, as they do on "Self Evident", they succeed where the likes of "Abstract" and "...Still..." fall down.

"As Words Fail" is even better, and shows that SENTIENCE can tackle longer material with several time changes without losing the essence of the song. This is a well-crafted and highly impressive piece of music and McConnon certainly proves his worth. Although if I was FAITH NO MORE's Mike Bordin I'd sue! One or two glaring influences aside, SENTIENCE are certainly heading in the right direction and deserve your support.

Contact SENTIENCE c/o Stephen Murphy, 1 Coultry Crescent, Santry Avenue, Dublin 9, Ireland.

MARK BLAKE

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ENTOURAGE

An all-girl foursome from Flushing, New York, ENTOURAGE have certainly taken up the melodic Hard Rock femme cudgels most recently wielded by the likes of VIXEN and PRECIOUS METAL in the US. Formed in the Autumn of 1988, the band features Virginia Summerville (bass/lead and background vocals), Tara Schmitt (guitar/vocals), Janet Seier (keyboards/backing vocals) and Dawn McGrath (drums). Since then they have played with the likes of DANGER DANGER, XYZ, TYKETTO, JUNKYARD and LORD TRACY.

The quartet's current self-titled demo is a mixture of power, sensitivity and melodic pretentions, with the four songs on offer providing much promise if not quite delivery. "Strange Combination" is an uptempo flag waver, whilst "Hangin' Over Your Head" cruises on a strong hook line and "Where Are You Now", although cloying, is a sensible ballad and "Good Life" struts out the tape in fine, flamboyant style.

Sure, there are areas of the music that leave something to be desired - the vocals, for instance, are a little short of being totally convincing and the production inevitably leaves unwanted gaps - but there is potential in the ENTOURAGE camp. And as VIXEN and their contemporaries seem to have fallen apart, perhaps it [is] time to look ahead to a new generation of melodic Hard Rock bands from the fair sex (cue an avalanche of angry feminists writing in to protest at such sexist remarks as 'fair sex'!).

Copies of the tape cost $5 (US)/$7 (overseas) from: ENTOURAGE, PO Box 70-1046, Trainsmeadow Station, Flushing, NY 11370, USA.

MALCOLM DOME

CHRISTBAIT

Australia is beginning to hit back on the Death Metal scene quite hard at the moment, and this band are one that could break the mould. Formed in 1989 as REQUIEM, the band has gone through quite a lot of changes before settling on a style somewhere between GODFLESH and CANNIBAL CORPSE. This seems to have focused them on their strengths, and here they provide some interesting moments displaying good understanding of pace and direction - even if the vocals are laughable in their extremity. Vocalist Jason Vassallo sounds as though he's had the microphone surgically implanted! The band claim on their biography: *'The Hunt For Nazi Doctor Josef Mengele Continues'*. I wonder if he performed an operation on Vassallo?!

Settled on a line-up that includes Craig Westwood (guitar), Jason Miszewski (guitar), Vassallo, Lenny Markovic (drums - but not on the demo where Jason Dutton was the incumbent) and his sister Nadia Markovic (bass), the band have odd song titles, but musically are often fairly straightforward.

"Exert" starts off the proceedings with a good riff, but the power of this epic lies in the ability of Dutton to whip up a real storm. "Spool" and "Prod" show the different faces of the band with shrieking guitars revealing the GODFLESH influence, as well as some really sweaty rhythms which slant to the heavier side of the band's nature. "Pap Smear" is possibly more traditional. But the band let the side down with the last track "Liquid". Sure, it's a chance to hear Nadia, but really no-one listens to this stuff anymore. It's nice to see a band trying a few different ideas, but can CHRISTBAIT change much?

The band has produced a good, worthwhile piece here. Write to: Jason Vassallo, 9 Sidwell Ave, East St, Kilda 3183, Melbourne, Victoria, Australia. Please include an S.A.E for all correspondence.

MIKE EXLEY

WHITE LIES

Highly devoted melodists from the North East of England, WHITE LIES offer a genuine sense of class and perspective, in the process suggesting that they really do have something to offer those with a penchant for breezy, stylish, sophisticated music - the type usually only associated with US bands of the JOURNEY/BOSTON/STYX region! Not that I'm suggsting this five-piece can hope to compete just yet with these legends, but they are certainly on a par with anything of this ilk currently proffered by the UK.

The band features (above, l-r) Mick Taylor (guitar/vocals), Paul Crake (drums), Gav Dawson (vocals), Alan Hudson (bass/vocals) and John Perry (keyboards/vocals). As is readily perceived they have an enormous image problem, but with the help of new management (MP's) they are slowly turning this round. On the audio front, however, things are already cooking, their seven-track demo boasting such hot items as "Tell Me The Truth", "Good Time" and "Strangers", all of which are dictated by effusive harmonies, lithe melodies and sassy arrangements. The fact that former TYGERS OF PAN TANG guitarist Fred Purser engineered the project can't have failed to help their cause either.

Given ready improvements in their look and a fair smattering of luck, WHITE LIES could develop into a worthwhile outfit. Copies of this tape are available at a price of £3.99 plus p&p (65p - UK/91p - EEC/£1.41p - rest of the world) from: MP's, PO Box 57, Shipley, West Yorkshire BD18 3PS, England.

MALCOLM DOME

MD's

Fuzzed-out, gritty Rock'n'Roll from a four-piece who take their cues from the STONES, FACES, AC/DC and TIN MACHINE. They have barracaded themselves inside the bar, poured out strong measures of Rock, Blues and street harmonics - and downed the concoction with a heady chaser of fag ash energy and greased-out tunefulness.

Formed in December 1989 as a fivesome, the band eventually slimmed down to the current line-up in July last year, featuring (above, l-r) Loopin Bradley (bass), Neil 'The Lush' (drums), Paul Tate (vocals) and Syme Bradley (guitar). All of them have had previous experience on the road. Tate was once with CRAZY ANGEL, wherein he supported MANOWAR, and has also appeared at the Reading Festival; Syme Bradley once toured the UK supporting THE LORDS OF THE NEW CHURCH when he was with PRIMAL TRASH; And Neil was previously with cult Midlands act THE RED BEARDS FROM TEXAS. He also owns a recording studio and has recently been helping out the reformed UFO, being a close friend of bassist Pete Way (although thankfully not sharing Pete's delight in Aston Villa).

The band hope to have a self-financed, four-track EP in the shops by the Summer, probably featuring the songs "All Mine", "Sticks & Stones", "Walk On" and "Helpless". And judging by the recordings of these songs currently available on tape, this should be a highly impressive effort full of zest, zits and zip. There is a jagged momentum to the numbers, undercut by high octane fury and that self-deprecating sense of rhythm best described by the finest of British boogie baggers. A name for '92.

Further information: Neil, 48 Wilmore Grove, Kings Norton, Birmingham B38 9RE, England.

MALCOLM DOME

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PICCADILLY KEY 103 FM | Manchester Evening News

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RAZEHELL

KELV HELLRAZER REPORTS ON ALL THE GLAM AND A.O.R. NEWS

■ **LANCE KELTNER**, Austin-based singer/songwriter/guitarist, releases his self-titled, debut album through East/West Records in April. The ten-track album is said to be Blues drenched, guitar-driven Rock and was produced by Jack Ponti.

■ **THE MEN** issue their self-titled, debut album through Polydor Records on April 21. The band are Jeff Scott (lead vocals/guitar), David Botkin (drums), Nancy Hathorn (bass) and Lore Wilhelm (guitar). The quartet have that classic twin-guitar sound, very reminiscent of **BLUE ÖYSTER CULT** and **BAD COMPANY**. The LP features 12 cuts, including first single/video "Church Of Logic".

■ **C'VELLO**, four-piece AOR Popsters from Baton Rouge, Louisiana, release their self-titled, debut album through Rendezvous/BMG Records this month. The band feature Kevin C'vello (lead vocals/guitar/keyboards), Tracy C'vello (drums/percussion/keyboards), Ken Hulin (keyboards) and Sammy Brocato (bass).

The album features ten cuts and was co-produced by Kevin and Tracy C'vello. The first single is to be "Turn You On".

■ **ROKWAY**, legendary Los Angeles AORsters, have reformed with original vocalist Cliff Monroe and amazing guitarist Christy Lawrence. These two have become famous over the past ten years for being The Musicians' Directory, find and locating musicians and putting bands together. Their **SHOKADELIK** project is still very much happening.

Christy is also playing with **INDIANS AND ANGELS**, a group boasting singer Denise Cronin (wife of **REO SPEEDWAGON** vocalist Kevin). Apparently, he also tried to audition for the **POISON** vacancy after a chance meeting drummer Rikki Rockett. However, he was later told that the position had been filled.

And former ROKWAY/**STEVE JONES** guitarist Kirk Hellie was allegedly offered the vacant slot in **GUNS N' ROSES** replacing Izzy Stradlin, prior to the job going to ex-**KILL FOR THRILLS** man Gilby Clarke. But he turned this down to concentrate on his **NUDE** project, also boasting former **ANTIX/DARLING CRUEL** vocalist Greg Darling. The band are on the verge of a deal.

■ **TUFF** are currently looking at both Marc Geimer (ex-**ROKWAY/LOS ANGELES**) and John Grimmett (**BLACK BAMBI**) to fill their bass vacancy.

■ "Quicker Than The Eye", the late '80s debut album from **JOSHUA**, is finally released on CD next month. Available through Word, this will have extra tracks, as well as numbers from **JAGUAR**, featuring ex-JOSHUA vocalist Jeff Fenholt.

■ **KANSAS** are currently working on a new album for Epic. Their line-up is now Steve Walsh (vocals), Kerry Livgren (guitar), Steve Morse (guitar), Billy Grear (bass - ex-**STREETS**), Robbie Steinhart (violin) and Phil Ehart (drums).

■ **MARIAH**, Minneapolis AORsters, are in the middle of a bidding war even as we speak. They are about to release a new six-track mini cassette through Powerstar, although they should have a record deal sorted out by the time this is put out. **MARIAH, Powerstar Management, 6981 North Park Drive West, Suite # 618, Pennsauken, New Jersey 08109, USA.**

C'VELLO

WAR PARTY

■ **TRAMP** come highly recommended to me by Manchester AOR maniac Khalil Turk. The band have just added vocalist Vic Branco, who in the past has done backing vocals for both Steve Perry and Lou Gramm. Joining the singer are drummer Sylvian Bricault, bassist Rob Zakojc and guitarist John Schauer.

They've just started work on a new nine-track demo, said to be in a **SKID ROW/BULLETBOYS** direction. **TRAMP, 63 Weir Cr., Scarborough, Ontario M1E 3BL, Canada.**

■ As the **ANGEL** reformation apparently gathers momentum, their six albums will be made available on CD through Polydor in Japan. Released in April, the records are: "Angel", "Helluva Band", "On Earth As It Is In Heaven", "White Hot", "Sinful" and "Live Without A Net".

On the reunion front, it seems that legendary guitarist Punky Meadows will not be involved.

■ **DONNIE IRIS**, renowned Cleveland Rocker, has just issued a CD titled "Donnie Iris And The Cruisers - Out Of The Blue". It's a compilation culled from his four albums, with the inclusion of six new tracks. Among others, his band featured new **CINDERELLA** drummer Kevin Valentine, who was also with **SHADOW KING**, **THE GODZ** and **BREATHLESS**.

■ **DEBBIE'S PROJECT** is an outfit put together by new female AOR goddess Debbie. Her latest nine-track demo was produced by **LILLIAN AXE**'s Stevie Blaze, who also plays guitar/bass on the demo, whilst his former LILLIAN AXE buddy Danny King plays drums. And **STARCASTLE** fans might be interested to note that Herb Schildt tinkles the ivories.

■ **SHOCK L'AMOUR** are taking Georgia by storm. The new Glam outfit are a cross between **PRETTY BOY FLOYD** and **TIGERTAILZ**. Watch this space for more info. **SHOK L'AMOUR, PO Box 19737, Atlanta, Georgia 30325, USA.**

■ **POISON** seem to have recruited widdly-diddly guitarist Richie Kotzen, although this has not been confirmed. Meantime, CC DeVille has apparently joined a band from Texas called **BASHIN PASHIN**, featuring Joey C. Jones, former **SWEET SAVAGE** vocalist . At the moment, CC seems to be under the influence of L.A. band **BABYDOLLS**, sporting their trademark of coloured hair. He currently favours cobalt blue.

■ **COBRA**, the band who featured vocalist Jimi Jamison (who went on to join **SURVIVOR**), guitarist Mandy Meyer (also of **KROKUS** and **ASIA** fame), have their late '80s debut album ("First Strike") released in Germany during April by Epic.

■ **WAR PARTY** is the new outfit put together by former **TIGERTAILZ/ST. JAIMZ** vocalist Steevi Jaimz. Joining him are bassist Chris Stover, drummer Joules Fayle-Parr and guitar wizard Julian Routen.

The band have recorded a three-track demo, featuring the cuts "Ragamuffin", "Shaken Not Stirred" and "Rodeo", with former TIGERTAILZ man Ace Finchum guesting on the tape. The foursome have taken a more **OZZY OSBOURNE/VAN HALEN** direction as opposed to Glam. **WAR PARTY, c/o Adam Parsons, Big Rock, 24A Southwark Street, London SE1 1TU, England.**

True life confessions

TERRI NUNN USED TO BE IN BERLIN. NOW SHE'S WRITING SONGS ABOUT SUICIDE AND PLAYING THE ROLE OF A DOMINATRIX! MALCOLM DOME INVESTIGATES

TERRI NUNN laughs a lot. Almost every sentence is punctuated by the husky sound of her laughter. Whether this is due to nervous tension or a feeling of relaxation I'm not sure - maybe she isn't either. But then again, TERRI NUNN has never been renowned for making it easy to analyse her thoughts, beliefs, philosophies, fears and aspirations. Making her name initially with BERLIN, the young NUNN came to prominence in the early '80s with the hit single "Sex (I'm A...)". From there, the Los Angeles group expanded their repertoire of electro-sensuality to establish a bridgehead into the Rock sphere that was both pioneering and retroactive. And in 1987, BERLIN produced one of the most subversive AOR albums of the decade with "Count Three And Pray".

Sadly, however, the subsequent tour was to prove their swan song. TERRI quit the band, leaving the other main members John Crawford (bass) and Rob Brill (drums) to form Eleketra signees THE BIG F (currently working on their second album), in process attempting to deny their BERLIN past. And it's taken TERRI a full five years to re-emerge from her self-imposed exile with a solo record, "Moment Of Truth", an intimate, melodic yet disturbing confessional just issued in the UK through Mercury. But this long delay wasn't due to any desire to remove herself from the BERLIN past.

"Oh not at all. John and Rob felt that if they were associated with the group then people wouldn't take them seriously, but I haven't got the same problem. I left BERLIN in the first place, because I felt I couldn't get to make the changes - both musical and personal - that were necessary to me. I realised that at the rate we were going it would take ages to take the band to where I wanted them to go.

"I was into BERLIN until the last tour. But by then I believed that we had become three different bands, all going in different directions. It was time to quit. But I'm proud of a lot we achieved in BERLIN, as well as not being proud of some of the things we did. Sure, we made a lot of mistakes, but then I believe that in life you learn a lot from the mistakes you make. They are crucial to development. For instance, I can now listen back to some of the vocal parts I did on record and cringe at how awful they are - and I'm stuck with them forever. But they are a constant reminder of what *not* to do in future!"

One consequence of TERRI NUNN going solo has been a marked change in her emotional content. "Moment Of Truth" is a highly personal album, dealing with her own life, autobiographical analyses of her father's suicide (on the song "Once Upon A Time"), an affair with a married man ("Too Far To Fall") and dealing with loneliness ("Confession Time") abound. She seems almost to be using the recording process as an alternative to obtaining huge bills from a psychiatrist!

"Yeah, in a way I am. There is a certain therapeutic value to what I'm doing. It is cathartic, especially when dealing with my dad's suicide. In BERLIN I think I hid behind being in a band, I was afraid of expressing my true feelings. That isn't the case anymore. I have learnt that a deep love of music can get you through the bad times. I love creativity."

Ironically, whilst it would be intriguing to suggest that TERRI has deliberately held back from re-entering the fray in order to allow her artistry and emotional balance to reach new levels of combustion, this isn't the case. The reason it has taken her so long to make the record is...

"I couldn't find the right songwriting partner. I tried five or six people and whilst they were alright, none of them really sparked for me. You know, I thought that I'd have an album out within 18 months of leaving BERLIN, but my US label (Geffen) told me that it would take a long time for me to find the right partner. And they were quite happy to wait."

Eventually, the man TERRI teamed up with is Englishman Karl Hyde ("He lives in Romford, which is way out there, right? And he's so rude! But what a great songwriter"). They met in 1989, and then the creative process burst into flames. Now TERRI is ready to go out on the road to pormote the LP, eager to get back into the swim.

"I start touring in the US during April, playing clubs and theatres as a headliner. Then I head out to the UK and Europe during June, before playing in Australia, Japan and returning to America. My touring band won't feature Karl because he is busy with his own group, UNDERWORLD, and also writing songs with Bob Geldof. Instead, I've got Andrew Flashman (keyboards - a stalwart of the LP), Peter Fletcher (guitar) from PIGMY LOVE CIRCUS, Paul Crowder (drums) and David Minor (bass).

"This is a solo record and tour, but that's not the way I see things progressing. If this line-up works out, then next time out it will adopt a band name and be a complete unit."

In the meantime, TERRI can also be seen in the soon-due movie *Gift*, written and directed by former JANE'S ADDICTION vocalist Perry Farrell with his girlfriend. TERRI plays a dominatrix ("strange, because they're usually Amazonian women, aren't they? And I'm far from that!"), in a film that also features other members of JANE'S ADDICTION, IGGY POP and ICE T.

"I met Perry last year, as my boyfriend at that time was working as the cinematographer on the JANE'S ADDICTION videos. I did my part for the film last Summer. It is a strange film, very graphic in its depiction of reality. I think there's a lot of stuff in the movie...I dunno, it's hard to describe. You'll just have to see it.

"The odd thing for me is that I am a big fan of what JANE'S ADDICTION have done musically. For me the emergence of the likes of them, NIRVANA and the SISTERS OF MERCY has set the stage for my return. It's made the musical scene much more exciting to me. Yet, in a way, BERLIN set the stage for these bands to come through! Music does seem to go in cycles. Who knows, maybe what I'm doing now will end up influencing these groups?!"

There is a warming, almost dank, reality about TERRI NUNN. She has always cosetted an embryonic innocence within a depraved husk - a contradiction that has made her both balanced and confused. Now she seems more aware of herself and her own desires and inhibitions. It shows in her music and in her conversational manner. I don't claim that "Moment Of Truth" is one of the musical sensations of '92, but it is a voyage of discovery, which invites voyeuristic involvement. Take the chance, ■

TERRI NUNN has just issued her first solo album, "Moment Of Truth", through Mercury Records.

BRITISH BAND TERRORVISION HAVE BEEN HAILED IN MANY QUARTERS AS ONE OF THE BRIGHT HOPES FOR THE '90s. DENISE STILLIE QUIZZES GUITARIST MARK YATES AND BASSIST LEIGH MARKLEW ON THEIR ASPIRATIONS

TERRORVISION (l-r): LEIGH MARKLEW, TONY WRIGHT, SHUTTY and MARK YATES

TERROR IN THE ISLES

TERRORVISION are on a high at the moment - and who can blame them?! Gathered at EMI's London office, they are full of high-octane chatter. Bassist Leigh Marklew is musing over the morning's activities: "We woke up at Kings Cross this morning and decided to drive to the Town & Country Club (the next evening they would be supporting ZODIAC MINDWARP). On the way somebody noticed one of our posters!"

"Normally we put up the posters round town ourselves," continues guitarist Mark Yates with a wry chuckle. "But this time somebody else has done it. We've got a camcorder and we had that out filming posters!"

The Bradford band (also featuring vocalist Tony Wright and drummer Shutty) have just completed their first British tour with ZODIAC, a tour climaxed by the aforementioned date at the Town & Country Club - the biggest show in the band's history. And recently signed to EMI, they are overflowing with enthusiasm. Bitten by the travel bug, they can't wait to get out on the road again (they are currently playing dates with CLAYTOWN TROUPE).

"It's going to be weird when we finally get off the road," comments Mark.

"We did a lot of gigs off our own backs, but never a whole tour before. The record company put us out to get tight as a live band, and get used to touring. I think it's worked - nothing was expected of us," adds Leigh, swigging on his beer. "We just go out there and get used to it. It's good for us, because the whole thing has just built up. People don't know our stuff, and so every gig started off with us getting a pretty cool response. But by the end of the night we seem to have done something, don't we?"

He nods to Mark, who takes up the point:

"Yeah, we've been going down really well, especially in Salisbury."

"That gig was in an old church," Leigh picks up again, "and I don't think they can turn it up too loud, or else the place starts to crumble."

And even in the confines of a church nothing is sacred.

"We were loading out our gear at the end of the night, and someone decided to fuck off with one of my main basses," recalls Leigh. "But we all set off after him and we got the bass back. Didn't we?" Leigh glances knowingly at Mark.

"Pummelled his face!"

"He won't be nicking any guitars again for a while," sniggers Leigh. "Well, the road crew hit hime, of course - we're too sensitive!"

Now ZODIAC has a bit of a reputation for being a hard man to get along with. So how did TERRORVISION find him?

"Well, Cobalt (Stargazer) from his band tried to get us onstage one night to do the encore thing, but I don't think ZODY would have it," says Mark. "The music does now't for any of us really, but onstage, even though it's really old-fashioned, he's got a good line in patter. He really knows how to work an audience. It's just a little disappointing because, like us, he's from Bradford. Yet he seems to like to forget that fact."

Now, before TERRORVISION signed on the dotted line with EMI, they were being chased avidly by two other major labels. The first being Chrysalis, back in 1990!

"That was about 18 months ago," Leigh reminisces, as we're interrupted by the piercing ring of a closely positioned telephone. After unhooking the disturbance, he continues:

"Apparently the person who was originally interested in us at the company moved on to pastures new."

East/West were also mightily interested.

"Mmm...They offered us a deal," states Leigh nonchalently.

"We had the choice between EMI and East/West. The former offered us a deal first, but at the same time the other label were talking to us. They were really nice, and everything. But for one reason or another..." Mark trails off, pondering.

"EMI were better for building us up. East/West seemed to want to put us on a pedestal to start with," continues Leigh. "You can't deliver straight away...Nobody can. Your first records and your first tour have got to be just *that*. Really exciting, fresh and maybe a bit shit. EMI seemed prepared to accept that. The money wasn't as good, but it was a better deal in the long term."

Having been wined and dined and truly courted by East/West, Mark recalls the moment when: "We had to get our manager to tell them that we weren't going to sign with them. It was like splitting up with a girlfriend!"

The band's vinyl debut, the four-track EP "Thrive" (reviewed last issue), was recently unleashed on the new Total Vegas label - something that is very much their own concept.

"We came up with Total Vegas to down-play the whole EMI thing. We didn't want to be known as *Their Next Big Band*. We don't want colour spreads in glossy magazines, because it usually back-fires anyway."

TERRORVISION want time to develop in the way that they would if they were on an Indie label. They don't want to be put under the microscope.

Mark: "Our stuff usually takes a lot of getting into, anyway."

Leigh: "We've got to please ourselves first. That's why we did the Total Vegas thing. We just thought we'd seen it happen a couple of times before to bands. You shouldn't have to take such precautions, but that's the British mentality for you. They just want to knock you down. Total Vegas is a complete piss-take anyway, and EMI love it. Besides, it keeps the big EMI image away from us for a bit, while we build up the band."

Some of the tracks on the EP also appeared on their last demo, "Pump Action Sunshine" (reviewed in Issue 64). Personally, I prefer the rawer versions of the demo, something Mark agrees with. And Leigh elaborates on the theme:

"I think those demos, considering what we paid for them and how long they took to record, were really, really successful. The guy who produced the new songs and remixed the original tracks...Well, I don't know whether it worked totally."

The producer in question is Ralph Jezzard, who has also worked with EMF.

"He's a really good producer, but whether or not he's actually too clean for us...I don't know," ponders Leigh. "He's glossed it up a bit on the EP, but for the album I think we want it to sound really, really nasty! So we might go with another producer. Our A&R man at EMI has got some weird American guys in his mind, people who are into SONIC YOUTH and things like that - noise merchants, which would be a bit more interesting. Ralph's given us a good amount of power, but it's just a bit clean. However we're all mega-happy with it. And at the end of the day, it's only an EP - a taster."

The LP is planned for August/September time. But Leigh comments:

"I think waiting until then gives us too long a wait between the EP and album. I would ideally like to see the record in the shops earlier."

TERRORVISION's sound is uncompromising, direct and completely their own. It defies categorisation. However there are those who will feel it necessary to put them into a slot, something Leigh doesn't look forward to.

"We've never thought of ourselves as anything but a *band*. Once one band comes along and defines an area of music you tend to find that every other group is like a weak copy of it. We're people who like Pop music. We're really into writing *Pop* songs - songs that anyone could like. We don't think *'Oh, that's a bit wimpy'* or *'That's too heavy'*. We just let people get on with it, really. If others want to label us, then they can do it."

"The new song we're working on is a rip-off of "Invisible Sun" by THE POLICE," adds Mark laughing, as if to emphasize the point.

Knowing the transition in sound between the band's three demos, can we expect similar changes between EP and album? Leigh believes this to be the case.

"I think you'll see a step forward in that the *sounds* will be more how we want it. It will also be a really varied album."

Mark: "As far as the demo's progressing, I think we've found our niche now. We've written a couple of acoustic songs. So the album will be varied. There might even be a few songs bordering on Jazz. I have no idea what the album will sound like."

TERRORVISION admit that they're none too interested in the current music scene, partly because they prefer listening to older material, and partly to avoid being influenced by current trends.

"I'm sure," says Leigh musing over plagiarism, conscious and sub-conscious, "it creeps into everyone's work. It's hard not be influenced by what you're listening to. It's difficult because over the past few years there have been so many good bands that had their own originality."

Final word? IF the TERRORVISION machine keeps gathering momentum at this pace, expect it to suck you in real soon! ■

TERRORVISION are currently touring the UK supporting CLAYTOWN TROUPE.

Christian Riou, vocalist with the CLAYTOWN TROUPE, thumbs quickly through a copy of last month's METAL FORCES before speaking: "I don't know... These days I find myself laughing at a lot of Heavy Metal bands, and I know other people do too. Ten years ago it wasn't like that, was it? You could take bands seriously. Nobody laughed at ROSE TATTOO did they?"

He smiles and shakes his head. We've been given an hour in which to talk, and yet 60 minutes later both of us have only managed to put half the world to rights! When Christian Riou talks, he *talks* and it's usually worth hearing. Rather like the band's latest record, "Out There", just released through EMI Records.

CLAYTOWN TROUPE's first outing, "Through The Veil", came out in 1989. Hastily assembled and spontaneous in its delivery the album now sounds a little naive when compared to "Out There".

"We were children then, now we're teengagers," Christian tells me. And in songs such as "Ways Of Love" and "Magic Dies", the CLAYTOWN TROUPE have tapped a musical vein that now suggests an affinity with the dark rumblings of SOUNDGARDEN, PEARL JAM and their ilk. In today's musical climate it could be their strongest selling point.

Christian insists that it's not just a marketing ploy: "Those bands have a certain edge to their music, and that's what people are starting to pick up on. They've been influenced by British Rock bands going right back to the '70s and so have we. I heard NIRVANA and PEARL JAM played back-to-back on daytime radio last week, and after I'd listened to them I wanted to hear the CLAYTOWN TROUPE. It would have sounded just right. I make no apology for thinking that we're making the same kind of music as they are. Except we're British and we've been doing it for quite some time now. We're already seeing British bands creeping out of the woodwork that are ripping off the Seattle sound, because they think that's the way to land a record deal. We're not one of those groups!"

Considering Christain's comments it's not surprising to find the TROUPE supporting PEARL JAM on their recent British tour. Originally signed by Island Records on the strength of their live show, the CLAYTOWN TROUPE still view the stage as the best place from which to reach as many people as possible.

"Everyone's buzzing about PEARL JAM, so I suppose it was the tour to be on," sighs Christian. "And we've had some encouraging comments from people that have seen us by accident! The thing about this band is we appeal to a cross-section of Rock fans. We've played shows before, and I've looked out across the crowd and seen people getting into the music who probably wouldn't have come near us two years ago. We're not another old-fashioned Heavy Metal band, we're not Thrash...We're just stuck right there in the middle making music that can appeal to anyone.

"In the past Metal fans with the patches and the denims have been to our shows and found they liked the band. They've looked around and seen Indie fans, Gothics, anyone and everyone. And next time I've seen them, the hair's a bit longer or they've dyed it, maybe they've got a couple of extra earrings, now they're listening to some different sounds. They've met new people at our shows and it's opened their minds up a litle bit, and surely that's a good thing!"

EMI SIGNEES CLAYTOWN TROUPE RECENTLY UNVEILED THEIR SECOND ALBUM, "OUT THERE". FRONTMAN CHRISTIAN RIOU EXPLAINS TO MARK BLAKE WHY, AMONGST OTHER THINGS, HE FEARS FOR THE FUTURE OF BRITISH ROCK

The band's press officer reliably informed me a few hours earlier that "How Can Anybody Do This?" and "Magic Dies" - both on "Out There" - are, in his own words, *"sexual experiences"*. Christian is covinced that the CLAYTOWN TROUPE's approach to the subject is different.

"There's ways to sing about sex without going for that *let's-shag-in-the-back-of-the-car* lyric and that's what we try to do," he insists. "I get sick of seeing Rock bands all playing the same style of music and looking the same way - singing about all the women they've had and posing with a Harley-Davidson. When in real life they're all virgins and have never been on a bike in their lives!"

While Christian remains contemptuous of the trend amongst British bands to look up to their American counterparts for musical inspiration, the CLAYTOWN TROUPE spent several months at New York's Hit Factory recording "Out There", after being signed originally by EMI-USA following a parting of the ways with Island Records.

Record companies, new albums, producers, America...Christian has a story about each of them.

"Island lost interest in Rock bands, when the Dance craze began. They were fine to start with, but there was a change of personnel and employees that were looking after us weren't around anymore. I hated the attitude of some record company people; they'd come backstage after a gig and they'd be telling you how great you were and you knew they were talking shit! I used to spend half-an-hour before some gigs hiding in the toilet just listening to what people were saying, finding out what they really thought.

"There's a huge difference between this album and "Through The Veil". The songs on that first album were very short, very direct because we wrote them specifically for the live show. When we wrote this new material we threw out anything that was too immediate. We wanted a record that people really had to listen to, and that they wouldn't grow tired of after the first couple of plays.

"David Bianco was a perfect choice of producer for the CLAYTOWN TROUPE, because he has such a varied background from RUN DMC to MASTERS OF REALITY. But I don't think he could come to terms with five English guys getting drunk and jumping naked onto his mixing desk! In the end we drove him mad!"

And America?

Christian actually pauses before answering this one: "It can be a terrifying place. When you look at this crack problem in some cities you realize that Britain could become like in a couple of years time. We sung about this on "Real Life" from the first album. "Rainbow's Edge" from "Out There" was inspired by the film *Jacob's Ladder* which had a tremendous effect on all of us. When we came out of the cinema you could have still been on the set. It was terrifying. So we sampled dialogue from the film at the beginning of the song as it seemed appropriate.

For Christian the stumbling block for many British bands is their blind acceptance of second best to American acts. And the singer is certain that with "Out There" the CLAYTOWN TROUPE have produced an album good enough to take on any of their counterparts from across the water.

"I want to see British Rock music treated with the respect it deserves", says Christian. "I want to turn back the clock. Everyone in this band is in their mid-20s, we're not kids, we're old enough to remember the way music used to be. There are some good bands with good musicians, but they're going for the lowest common denominator and that's a shame. I want people to stop laughing at British Rock." ■

CLAYTOWN TROUPE have just released their new album "Out There" through EMI Records. They are currently touring the UK.

THE FAR SIDE

PENBANGERS

TO HAVE YOUR PENBANGER INCLUDED IN METAL FORCES SEND YOUR LETTER TO: PENBANGERS, METAL FORCES, SUITE 16, 46-48 OSNABURGH STREET, LONDON NW1 3ND, ENGLAND. PLEASE REMEMBER TO KEEP IT SHORT

DEATH/GRIND TRADERS WANTED I seek tape traders from around the world (USA especially) must be into Deicide (I need 90/91 USA gigs), Morbid Angel, Obituary, Carcass, Napalmd Death, Terrorizer, Entombed, Massacre, Pungent Stench, Death 'n' the like. My list is still quite small (150ish), but is growing all the time. If your interested write with lists to: Steve, 296 Burnley Road, Colne, Lancs, BB8 8JN, ENGLAND. P.S. Anyone with Acrostichon demos get in touch.

BRAZILIAN HEADBANGER wants to exchange correspondence, tapes and a lot of ideas with bangers around the world. No matter your sex or age. I did from Red Hot Chili Peppers to Extreme Noise Terror and bands like: Iron Maiden, R.D.P., Metallica, Slayer, Anthrax, Sepultura, VoiVod, Sacred Reich, Sabbat, D.R.I., Sarcofago, Carcass, Morbid Angel, Death and beside heavy metal, I dig jazz and blues. Bands, write to me too!!!! Brazilian Headbanger, c/o Mark Ece, R: Benedo Raggiani, 140, Pauliceia, Sao Bernardo do Campo, Sao Paulo, BRAZIL CEP 09880.

WILL YOU BE MY FRIEND? I hope so, because I haven't got any!!! I'm a 19-year-old thrashing mad mosher, who seeks 15+ fit bird to snuggle up to my slug like body. I like to bang my golden locks to: Saxon, Accept (Godz), Rainbow, Priest, Maiden, Twisted Sister, Manowar. Also beginning to like: Sepultura, Massacre, Morbid Angel, Bolt Thrower, Acid Reign (RIP), Over Kill, Sabbat. Alistair 'Death Dealer' Riddel, 23 Mandeville Road, Isleworth, West Middlesex, ENGLAND.

FEMALE THRASHER, 17, wants to hear from traders, especially those with stuff by: Sabbat, Skyclad or Bathory. I'm also into: Deicide, Morbid Angel, Paradise Lost, Carcass, Sepultura, Entombed, Devoid, Cathedral, Death... and losts more (list of about 400 titles). Write to: Helen, 142 Buxton Road, Whaley Bridge, Via Stockport, SK12 7JF, ENGLAND.

ORIGINAL MUSIC! Good music! Please help me find it, coz I know the world is full of it. If you know any odd awesome bands and want to share them please write and we'll trade! I'm into powerful stuff like Cardiacs (divine!), Dead Kennedys, Lard + all J Biafra-projects, Bloodstar, Bad Religion, At The Gates, Nocturnus, Omnitron, Mercyful Fate, Tribulation, Beyond (Can), Skyclad, Sigh, Bathory (old), Swedish punk/death etc. Rare shit w/ the 5 first bands also wanted! I'm Dan Macabre, Gudruns v 12, 723 55 Vasteras, SWEDEN. Die-hard CARDIACS-fans write too!

NOCTURNAL 19-year-old female into The Cult, RHCP, Nirvana, Janes, Extreme, GNR, Alice, Living Colour, Aerosmith, Led Zeppelin, Sisters and Dundefunk(!), wants to hear from all 6ft, long-haired rock gods with equally brilliant taste. Prosecution, followed by heavy fine if no photo. Is your metal forced? Write to: Helen Balanowska, 20 (2fl) Barony Street, Edinburgh, EH3 6PE, SCOTLAND.

MALE, Australian, singer/lyricist, 19, seeks musicians in the Buck area to form original band. Vision & Originality a must. Also wanted persons in Bucks area to go to see bands with etc. Write to: Robert Rosenberg, 15 Wheilden Street, Old Amersham, Bucks HP7 OHU, ENGLAND.

GLAM FANS - DROP DEAD Right now I've got that off my chest here's the ad. Female, early 20's, long blonde hair, into thrash/doom/death/speed, basically anything that's real loud. Has also been known to listen to: Zappa, Hawkwind, Gong, Sabbath and Floyd in my earlier days. Want to write to/hear from any male/females with similar musical tastes. I don't give a shit whether your hair is long or short. An interest in motorbikes would be welcome. Write in either French or English. Jen, 63 Eastern Cres, Chelmsford, Essex, CM1 4JH, ENGLAND. Letters from Brazil especially welcome.

BORED MALE seeks female penpals in London/Essex area. Fave bands Guns n'Roses, Poison, Bon Jovi, Genesis, Magnum, Aerosmith and Pet Shop Boys. Send photo if possible. Looks unimportant. Chris Palmer, 257 The Hides, Harlow, Essex, CM20 3QU, ENGLAND.

HEY ALL YOU METAL-HEADS! I'm looking for many long-haired pen-friends from all over the world. My favourite bands are Bon Jovi, Kiss, Kiss Of The Gypsy, Iron Maiden, Europe, Bryan Adams etc. Will answer all letters. Caroline Clark, 40 Maitland Hog Lane, Kirkliston, West Lothian, SCOTLAND EH29 9DX.

BUTTHOLE SURFERS, N.M.A., Fields Of The Nephilim, Play Dead, Rollins Band etc., live tapes to trade. Write to: Penny, 7 Claremont St, Cradley Heath, Warley, West Midlands, B64 6HH, ENGLAND.

BEZERK Swedish male, aged 20, walking around with absolutely nothing to do. As I'm thinking of coming to London I want lots of friends there. Male/females doesn't matter as long a you have the same passion for music. Maybe even someone can help me find a place to keep my pillow. Want am I listening to? LA Guns, Morbid Angel, D.A.D., Shotgun Messiah, Cheap And Nasty, Electric Boys, Almighty, Little Angels, Tattoed Love Boys, Tigertailz, Balaam, Dave Lee, King Diamond and much much more. Are you a fun-loving person, write! My pillow is a little one! Tord Karlsson Tallstigen 11 546 33 Karlsborg, SWEDEN.

SERIOUS RECORD TRADERS interested in trading Brazilian bands albums (heavy, death, thrash etc), for records worldwide with people in Europe, especially England, Germany, Sweden, Switzerland, Spain and France. NO rip-offs and time wasters! Fave bands include NWOBHM bands, power metal/techno metal, 70's bands, thrash bands but NOT AOR, funk o metal, and hardrock/
sleazy/glam thing!! Write to: Eduardo de Souza Bonadia, Cx Postal 150094, Cambua, SP/SP 01599, BRAZIL. I can trade mags too!

METALLICA RULES!!! 25-year-old male metallibanger seeks others into Metallica to write to. Also likes Motorhead, Razor, Hirax, Kreator, Anthrax, Suicidal Tendencies, Sepultura, Deicide, Dark Angel, Napalm Death, Suffocation, Slayer, Venom, GBH, ENT, Broken Bones, old Discharge, The Exploited, DK's, COC, DRI, Septic Death, AF, Carcass, Entombed, Nuclear Assault and anything else fast, plus stuff like Sabbath, Maiden, Priest, Manowar, Anvil, WASP... Write to: Paul Lawlor, 59 Blenheim Road, Gloucester, GL1 4ET, ENGLAND. PS: MUYA!

HELLO! I'm a 18-year-old girl and I'm collecting anything on Savatage, Dokken and especially stuff on ex-Dokken bass player Jeff Pilson and his new band War & Peace. If you have something on them and you're also interstred to exchange some reports, posters etc with me. Please write to: Sandra Vitolo, Wandererstr. 109, W-8500 Nuruberg 80, WEST GERMANY. Hope to hear from you soon!

TWO blond bombshells looking for minimum intellectual capability to write to - right, got the propaganda out of the way - we lied, what the hell Stalin did it! If anyone 19+ out there likes LA Guns, Metallica, Danger Danger, NIN, Cult and FNM, we believe it would be most bodacious to reply to us! Excellent dudes. Cherio; Evian + Perrier, 45 Staplefield Drive, Brighton BN2 4RH, E.Sussex, ENGLAND.

THRASHER/DEATHEAD, 16, into the likes of Metallica, Morbid Angel, Death, Sepultura, Pestilence, Suicidal Tendencies, Anthrax, Exodus, Testament, Cancer, Entombed, Deicide, Bolt Thrower and loads more seeks like minded tape traders. Lists of 100+ only, write to: Andy, 10 Great Lawn, Ongar, Essex, LM5 0AA, ENGLAND. PS: Also a friend and I (guitar and vocals respectively) are looking for fellow musicians to form a death/thrash band, anyone interested?

TAPE TRADER, 27, seeking live tapes/demos from the following groups: Tyketto, Firehouse, Valentine, The Storm (feat Journey members OK), Tall Stories, Diving For Pearls, Europe-92, Guns N' Roses 'US Tour' 91/2. Send all lists to the following: Tim Healey, 7 Westfield Square, Goole, North Humberside, DN14 6QR, ENGLAND. PS Anybody out there got Bon Jovi U.S. Xmas 91 concert to trade only. Only honest traders reply OK.

VHS/PAL TRADER seeks people into (Raven, Saxon, Motorhead, Dio, Sabbath/Ozzy, Slayer, Sepultura & more), to trade with. I have almost a hundred videos and an audie list. Persons interested send lists & prices to: Peter Szmola, 13 Acacia St., Shepparton, 3630, Victoria, AUSTRALIA. PS All letters answered.

TAPE TRADERS wanted from all over the world. I'm looking for Vulcano, Sacrifige, Tiamat, Cathedral, Entombed, Creation Of Death, Atheist, Pestilence, Dismember, Dementia and more. Reliable tape trader to answer. Penpals are welcome. Please write to: Alexander Sim, Lot 2428/No.15, Jalan Sultan Sulaiman, Kuala Belait, 6083, Brunei Darussalam.

PUNK/GRUNGE/INDIE 19-year-old male into Soundgarden, Ramones, Mudhoney, Nirvana, Goo Goo Dolls, Black Flag, Rollins Band/Wartime, L7, Discharge, Misfits, Smashing Pumpkins, Alice In Chains, Levellers, Silverfish, Pantera, Ned's Atomic Dustbin and would like to hear from absolutely anyone who's tired, bored and/or disillusioned with the current heavy metal scene. Is it just me or what? Please, please, please write to: Spencer, 20 Prettygate Road, Colchester, Essex, CO3 4EG, ENGLAND.

ARE THERE ANY male rockers out there in Wolverhampton? If there are please write to me for friendship or relationship. I'm 15 and I'm into GN'R, Skid Row, Sepultura, Metallica and more. Write to: Claire Garratley, 55 Farndale Ave, Whitmore Reans, Wolverhampton, WV6 OTW. Write soon before I die of boredom. Oh and I hope you're mad and crazy like me!

NWOBHM trader/collector looking for records of the following bands: Desolation Angels, Kraken, Salem, Demon Pact, Bleakhouse, Maquis De Sade, A.R.C., Torture etc. Also need NWOBHM compilation records. Please write to me if you're into these classic bands - Paul C Rote, Box 10, New Providence, PA, 17560, USA.

19-YEAR-OLD Male, seeks female 14+ into Skid Row, Poison, Cinderella, Tuff, Tyketto, Danger Danger, Little Angels, Mr.Big and loadsa others. I will reply to you wherever you are from!!! Mark Owen, 114 Gresford Road, Llay, Wrexham, Clwyd, LL12 ONW, N.WALES.

METAL UP YOUR ASS!! Hi Thrashers! Shy (bored to tears) 26-year-old South African thrasher seeking metallists from all over the world to write to me. (Esp. females), aged 18 and over. Fave bands/artist include Slayer, Metallica, Megadeth, Led Zep, AC/DC, Ozzy, Deep Purple, Dead Brain Cells, old Kiss, Sepultura, GN'R, Gary Moore, Kreator and more. No posers wanted!! Write to: Herman, P.O.Box 10431, Linton Grange, Port Elizabeth, SOUTH AFRICA 6015.

FEMALE, 28, into Whitesnake, Lita Ford, House of Lords, Great White and many more seeks penfriends from all over the world. Also swap tapes. Many live concerts available. Write to: Rita 'Snakebite' Wiegel, Westwal 26c, 4141 AP Leerdam, THE NETHERLANDS. Hope to hear from you soon. Keith, what's up???

GREETINGS FROM BRISTOL Okay, so it may not be the centre of the universe, but it's still a god damn fine funky place to be. I'm one of a rare breed who appreciates the finer things in life, such as real musicians, Joe Satriani and Mr Steven Vai to name but two. Some other artists that get me right where the funk is are: Queensryche, Dweezil Zappa, Skid Row, GN'R, Gary Moore, Randy 'Funk me tender' Coven, Stevie Salas, Jethro Tull and most other things varying from blues, jazz and soul to thrash and neo-classical. All letters will be replied to, your photo gets mine. So what are you waiting for? Put pen to paper and get scribbling anything to: Helen, 20 Birch Drive, Langford, Nr.Bristol, Avon, BS18 7HG, ENGLAND. P.S. Especially people from abroad.

HELLO! All female metalheads 14-18, listen up! Funky, spunky male aged 16, part malaysian/part indian/all metalmaniac, into GN'R, Skid Row, Metallica, Poison, Spread Eagle, Megadeth, Sepultura, Anthrax, Nirvana, Motley Crue, Extreme, Ozzy Osbourne, Alice Cooper, Kiss, Bon Jovi, Van Halen, FNM, Richie Sambora, Morbid Angel, some Slayer, basically a bit of everything! Looking for females 14-18 into any or all(!) of the above. Sense of humour essential!! Looks, hair, colour, race, religion, forget them! If your're 14-18 and into metal, then write to: Moi(!) at the following address: H.S. Raikmo, 66 Trinity Road, Southall, Middlesex, U81 1EN, ENGLAND. PS Photos welcome, but not absolutely necessary, will reply to all letters.

CANADIAN PUNK/HARDCORE/ROCK FANS I am 23 and into Killing Joke, Lard, Metallica, Prong, New Model Army, COC, DK, No Means No, Soundgarden, Lenny Kravitz etc. I am coming to Toronto Canada for a holiday on my own and would like to know about pubs, clubs and places to go. So any M/F into above (female chaperon welcome) please write to: Lee Cobham, 129 Morris Avenue, Wyken, Coventry, CV2 5GS, ENGLAND.

GUY, 31, seeks lady for relationship. Loves Hendrix, Cream, Zep, Purple, AC/DC, Ozzy, GN'R, Stones, 60's, 70's, 80's, 90's rock. All letters answered. Photo appreciated. Daz, 1 Chequers Close, Pontefract, West Yorkshire, WF8 2TD, ENGLAND.

15-YEAR-OLD gal looking for anyone who's into Van Halen, Motorhead, Extreme, Firehouse, Skid Row, Iron Maiden, GN'R, Metallica and Alice Cooper. Any age, any race, colour or creed, male or female, so please write to: Vanessa Langhorn, Treetops, Grays Road, Westerham Hill, Kent, TN16 2JB, ENGLAND. All letters will be answered. So come on get writing!!

I'M an Italian girl, 16 and into: Guns N'Roses, Extreme. I want penpals into similar from Los Angeles, Lafayette (Indiana), Hollywood, New York and Las Vegas. Write in English or Italian to: Elisa Pradella, Via Casoni 49, 41016, Novi (MO) ITALY. PS Photo if possible!!

WILD AT HEART? Temporarily tamed and very female person (25) seesk people for letters/visits. I like old punk and most metal from Aerosmith and Van Halen to Metallica (not Glam!) I'm vegetarian, a smoker and very spiritual. If you haven't got short boring hair and you love Bill and Ted films please write to: Gypsy Moon, 47 Edenbridge Road, Bush Hill Park, Enfield, Middlesex, EN1 2LW, ENGLAND. Excellent, Dude!

HI! We are two long-haired lonely guys (Mark 21/Michael 15) who would like to write/meet females any age for 'gigging'. We're into: Skid Row, Nirvana, Metallica, Megadeth, GN'R, Danger Danger, D.A.D., Queensryche and female rockers. Interested! If so, write to: The Headbangers, 12 Asthall Gdns, Barkingside, London, IG6 1EX, ENGLAND.

TRADERS WANTED My list is only about 170+, but grows all th time. I'm into Immolation, Sadus, Exhorder, Abomination, Incarcerated, Sepultura, Entombed, Autopsy, Malevolent Creation, Ripping Corpse, Deicide, Believer, Morbid Angel, Atheist, Death, Pestilence, Napalm Death, Benediction, Cancer, Obituary, Nocturnus and Carcass. I also like a bit of thrash eg Sacred Reich, Nuclear Assault, Skyclad etc. Send lists to: Dean Seddon, 29 The Green, Clifton, Manchester, England M27 2QL, ENGLAND. PS No rip-offs!!

DORO RULES! I'm looking for ANY and LOTS of Doro or Warlock (especially Warlock) stuff including posters/pictures (any size), videos, live performances, TV interviews, LP's (especially "Triumph & Agony" w/lyric sheet)! I have tons of posters etc of lots of bands! I also love Phantom Blue, Zed Yago & Precious Metal, but Doro comes firest! Anyone write! Beckie Shafer, 537 Santa Rosa C-1, Manteca, CA 95336 USA.

OPEN-MINDED TRADER, 22, out of trading for a couple of years, seeks traders/penpals to help get me going again. I'm after Doom/Death/H.C.stuff. I especially want anything by Jap gods GISm or studio albums by St.Vitus. Write if you have anything by those two. My list has good stuff like Mutilated Seige, Infest, Sindrome, Outo. Fave bands are: Trouble, VoiVod, Cathedral, Atheist, Warrior Soul, The Pogues, Rush, Hatred, Septic Death, Kings X, Entombed. Anyone feel free to write, it would be nice to hear from open-minded females too. Chris, 19 Cherry Glebe, Mersham, Ashford, Kent, TN25 6NL, ENGLAND.

WANTED: Male, 19, seeks live tape traders/friends 17-19 for gigs in Merseyside area! Fave bands include Death, Sepultura, Mordred, Love/Hate, Xentrix, Wolfsbane, Obituary, Slayer, Faith No More, Skyclad, Lawnmower Deth, Ignorance, Malevolant Creation, Nirvana, Shotgun Messiah and every other band you can think of!! Send lists and photos to Graham, 14 Greenhill Road, Billinge, Nr. Wigan, Lancs WN5 7L6, ENGLAND. No rip-offs or trendies!

HI! I'm a 15-year-old headbanger from the U.S. My favourite bands are: Abatoir, AC/DC, (old) Anthrax, Black Sabbath, Celtic Frost, Def Leppard, Dark Angel, Death Angel, Destruction, Exciter, Exodus, EZO, Fates Warning, Helloween, Iron Maiden, Danzig, Incubus, Icon, Judas Priest, King Diamond, Liege Lord, Megadeth, Metallica, Mercyful Fate, Napalm Death, Ozzy Osbourne, Over Kill, Onslaught, Obsession, Possessed, Bathory, Queen, Queensryche, Slayer, Sanctuary, Y&T, Testament, Venom, Whitesnake, Warlock! I'll answer all who write! Debbi Lord, 71 Quintard Terrace, Stamford, CT 06902, USA.

WANTED live videos, live tapes, demos by: Slayer, Nuclear Assault, Sepultura, Sarcofago, Megadeth, Dark Angel, Kreator, Morgoth, Obituary, Napalm Death, Paradise Lost, Massacre. Send list and price to Faiz, 30 Jalan Au 2A/3, Taman Keramat, 54200 Kuala Lumpur, WEST MALAYSIA. PS I'm also looking for penpals and Megadeth fans from around the world.

LOOKING FOR anything on Motley Crue (bootleg albums or CD's, used tickets, used backstage passes, videos, singles, picture albums or CD's, flyers, shaped albums or singles, tour books, promotional albums, CD's or singles, interviews etc). Especially wanted: "Smoking In The Boys Room" shaped single. I pay well and fast. I also swap. Send your list and price to: Antonio D.Gonzalez, Conde De Penalver 92, 6oC - 28006 Madrid, SPAIN.

VIDEO TRADER/FILMER now seeking new trading contacts from anywhere in the world. Especially looking for people filming concerts in America and Japan (NTSC - No problem). I also want traders from Sweden, Germany, Holland, Finland, Belgium, France, Norway, Netherlands, Spain, Italy, Switzerland, Australia or anywhere else to write. All filmers send me your list snow, I have a big list of concert videos to trade (inc. lots of recent stuff). Write to: Justin Vaughan, A&P, P.O.Box 166, Gloucester, GL4 7FA, ENGLAND. PS: Esp looking for current 1992 U.S. tour videos of Guns N'Roses and Metallica.

KISS tape traders wanted and I would also like to hear something from other Kiss fans (especially girls). Send your list or letter to: Andre Hofman, Ulst 23, 3861 LV Nijkerk, HOLLAND.

24-YEAR-OLD male, into Nirvana, Napalm Death, Carcassf, Cathedral, Soundgarden, Slayer, Fudge Tunnel, Voivod, Led Zep, Guns N'Roses, Black Sabbath, Electric Boys, Pestilence, Obituary and loads more. Would like to hear from girls (especially dark-haired girls). Write to: Dave, 186 Bradwell Common Blvd, Milton Keynes, MK13 8AB, ENGLAND. PS: Nicola write if you want to.

19-YEAR-OLD female biker would like to write to guys (also bikers if poss so we can meet). I'm well into GN'R, Bon Jovi, Skid Row, Poison, GGFH, NIN, Swamp Terrorists, Nirvana, Motley Crue... If you're interested then go on -write now!! Dave Vincent lookalikes more than welcome. Send your scripts to: Nicola Bouchier, 27 Lyneside Road, Knypersly, Biddulph, Stoke-On-Trent, Staffordshire, ST8 6SD, ENGLAND.

ROCK 'N ROLL IS KING! Greek tape trading freak is out for more serious traders of live tapes. I still bang my head at the sounds of: Savatage, Status Quo, AC/DC, Queen, Supertramp, Foreigner, Saga, Riot, Gillan, Nazareth, Slade, Aerosmith, Rolling Stones, UFO, Thin Lizzy, Judas Priest, Dio, Ozzy, Kiss, Twisted Sister, Accept, Lynyrd Skynyrd, Marillion, Girlschool, Diamond Head, Black Sabbath, S.R.Vaughn, Toy Dolls, Krokus, Vicious Rumors, Metallica, Skid Row, Psychotic Waltz, Powersurge, Count Raven etc. In fact I tolerate most rock/metal. Rappers, trendies, Anthrax fans need not apply. Write ASAP for my 3,000+ list. I record all shows in Athens. Harris Theodoratos, P.O.Box 67663, GR 15103, Pefki, GREECE. Penpals welcome as well.

HI! I'm a 16-year-old Swedish girl into metal who would like to have some penpals. Please write to me: Jenny Andersson, Moragatan 17B, 79200 Mora, SWEDEN.

CHEERFUL FEMALE, long blond hair into Anthrax, Candlemass, L7, Lawnmower Deth, Hole, Rush, Pink Floyd and many other bands. I go to lots of concerts and clubs. I also listen to reggae, ska, blues, dance music, classical and I play guitar. I would like to write to intelligent penbangers into all kinds of music any age, race, nationality from around the world male or female. Karen, P.O.Box 7697, Torrance, CA 90504, USA.

JAPANESE HARD ROCKER, 29, male, seeks record traders and penpals, who are familair with old/new good domestic hard rock/heavy metal bands in Holland, Sweden, Denmark, Russia and other Eastern European countries. All letters answered. Write to: Mitsuhiro Nishida, 4-17-9, Mirokuji, Fujisawa-city, Kanagawa, 251 JAPAN.

HELL...OOOO I'm Joe, 21 and from Malaysia. I'm a deathrasher looking for penfriends from all over the world. I would like to exchange cassettes and anything in death, thrash, hard, speed, grind, heavy etc. I'm into Sepultura, Carcass, Metallica, Morbid Angel, Kreator, Obituary etc. I like all types of music. I will tell you about Malaysian thrash. All letters will be answered. Write to: Joe 'Blowpipe Rehabilitation' Harry, No. 68 Kampung Bukit Rok 28040 Temerloh, Pahang, WEST MALAYSIA.

MALE, 17-years-old from Russia seeks penfriends to exchange LP's, tapes, demos, magazines, posters of death metal and grindcore. Favourite bands are: Carcass, Napalm Death, Morbid Angel, Carbonized, Godflesh, Entombed, Dismember, Cadaver, Paradise Lost, Cannibal Corpse, Agathocles, Terrorizer, Unleashed, Obituary, Atrocity. Please send your letters to: Vjacheslav Daniiln, Curupa str. N27-16, 450000 UFA, Bashkirija, RUSSIA.

HI! I'm a 28-year-old girl and I wanna correspond with boys and girls, around my own age and not married, who - as me - are crazy on hard rock and heavy metal bands! I'll answer all letters from everywhere! (Plus, I've tons of other interests besides music). Write soon to: Marina Dugulin, Via Della Gostituzione 48, 10036 Settimo Torinese, Torino, ITALY.

HI! I'm a 22-year-old female looking for penbangers 20+. My faves are Guns N'Roses, Metallica, Tesla, Slayer, Alice In Chains, Megadeth, Metal Church, Kik Tracee, Suicidal Tendencies and much more! Please write to: Chie Yoshimoto, 201 Leopalace 21 No.2, 32 Nishiura, Kawata, Yamashina, Kyoto 607, JAPAN.

PRIMUS, Living Colour, Kings X, Fishbone, Red Hot Chili Peppers etc. If any of these bands happens to be your favourite and you have them on video, please send me your video list. Toni Saarinen, Kangaskatu 1B21, 40630 JKL, FINLAND.

HI! I'm looking for British penpals. My fav band is Faster Pussycat. Also I like The Lords, Fuzztones, Fluid and Circus of Power. Naomi Okada, 2-66 Negishicho, Nakaku, Yokohama, JAPAN 231.

I'M a 20-year-old male from Russia looking for penpals and traders from anywhere. I'm into Metallica, Misfits, DRI, Faith No More, Slayer, Suicidal Tendencies, Sex Pistols... and many more. Also I have many CDs, Records of Russian bands. All letters will be answered. Bobyr Dima, 21-1-261 Brateevskaya, Moscow, USSR.

LIVE AUDIO/VIDEO TAPES Huge list of 70s, 80s and 90s hard rock, heavy metal, AOR, glam, solo guitarists etc. Sorry no thrash or sub-pop, have obscure radio shows and demos, new tours like Danger Danger, Van Halen, Extreme, Skidz etc from master source. Traders, your list gets mine. Also looking for new traders in USA and Canada. Write to: Rick Cartey, 46 Boxgrove Gardens, Aldwick, Bognor Regis, Sussex, PO21 4BB, ENGLAND.

CALLING ALL MALE Danzig, Samhain, Misfits fans. If you're as crazy about these bands as I am drop me a line. Monica Gomez, 58-37 71st Street, Maspeth, NY 11378, USA. PS. Please - male penpals only!!!

BORED 22-year-old male into all kinds of rock from death to glam seeks genuine females 20+ to write to from all over the wrold. Also wanted anything at all to do with early Warlokc, Doro Pesch, demos, bootlegs, rarities etc. Write to: John Profitt, 642 Stafford Road, Fordhouses, W-Ton, W.Midlands, ENGLAND WV10 6NW.

WANTED Anything at all on Candy Harlots, especially videos and demo tapes. Also anyone who has anything at all on Backstreet Shuffle. Dale Watts, 79 Bellambi Lane, Bellambi, 2518, NSW, AUSTRALIA.

LIVE TAPES to trade, Rollins Band, Nephilim, Butthole Surfers, New Model Army, Levellers, Hawkwind and many more. Write for list. Ian, 13 Chiltern Road, Culcheth, Warrington, Cheshire, WA3 4LQ, ENGLAND.

HI! I'm a Swedish girl (19) looking for penfriends living in London. I'm playing in a band and we are all coming to London in six months to live, so we need contacts. I love the Clash and I also like music like: The Cult, David Bowie (old stuff), Iggy Pop, Tom Wait, Bob Dylan (old stuff), Rolling Stones, Violent Femmes, Billy Bragg, The Beatles, AC/DC, Doors, Swedish music and lots more. Tina Branden, Dr. Lindhs Gata 4, S-41325, Goteborg, SWEDEN.

I'M an 18-year-old Medical student from Russia, who wants to write to British headbangers. My favourite bands are: Slayer, Ozzy, Judas Priest, Iron Maiden, Iita, Black Sabbath, Megadeth and many more. I'm waiting for a reply from all long-haired, leather metalheads. Write to me soon. Sergey Tkachev, g.149 kl.9, 2 Krasnodarskaya, 344102 Rostov-on-Don, RUSSIA.

FEMALE DEATHSTER, 17, looking for penbangers from everywhere. I'm into Unleashed, Desultory, Carcass, Entombed, Obituary, Morbid Angel, Sepultura, Deicide, Dismember, Napalm Death, Merciless, Immortalis, Tiamat, Death, Venom, King Diamon, Six Pistols and more. So, all you deathsters/thrashers out there, M/F, get scribbling now. Send photo if possible, but I will answer all letters. Anna 'Demon' Eriksson, Jarnaldersringen 543, S-136 65 Haninge, SWEDEN.

TRADERS!! Looking for traders (must be open-minded) into great bands like: Primus, Nirvana, Obituary, Napalm Death, Soundgarden, Nomeansno, VoiVod, Skid Row, Entombed, Prong, REM, Swervedriver and loads more. No rip-offs. Europe only. Write soon with lists to: Joe Gallagher, 11 Coologue, Daingean, Co.Offaly, IRELAND.

MALE, 18, bass player into: Rush, Hanoi Rocks, Slayer, Queensryche, Almighty, Nine Inch Nails, The Cult, Poison, Metallica, AC/DC and Spinal Tap, seeks penpals and traders, anyone from anywhere, to liven up this boring letterbox of mine! Here's where you'll find me... Graham, 34 Albany Street, Middlesbrough, Cleveland, TS1 4DB, ENGLAND.

G'DAY The name's Scott, the age is 15, the music I love is metal. My favourites are: Metallica, Suicidal Tendencies, Skid Row, GN'R, Motley and more. Penpals wanted from anywhere in the world, especially USA and England. Please write to: Scott, Main Street, Bayles, 3981, Victoria, AUSTRALIA.

BLACK SABBATH radio concerts wanted, 1992, plus new live broadcasts by Ozzy, Over Kill, Metal Church, Armored Saint, Judas Priest, Saxon, Iron Maiden, Exodus, Metallica, Testament, Trouble, Candlemass, King Diamond, Solitude Aeturnus, Count Raven etc. Soundboard and TV concerts are okay too. Have a large list for trades. Write to: Tom Blackwell, 4350 Hunt, St. Louis, Mo 63110-2110 USA.

14-YEAR-OLD female... seeks GN'R fanatics everywhere! Also into glam and thrash. Long-haired males/females 14+. Write to: Rachel, 41 The Oval, Otley, West Yorkshire, LS21 2ED. Hurry I'm bored!! Photo appreciated.

23-YEAR-OLD male seeking females into the following stuff: The Doors, The Nephilim, Metallica, Nirvana, Hendrix, Skyclad, Xentrix, Skid Row, Sister, Cult, GN'Rs and loads more! Also into art, occult, paganism, celts and getting pissed as much as possible. Really need females I can meet as well as write if poss. It's lonely here! But anywhere will do. Write to: Alex Briad, 33 Grantley Ave, Kingswood Oak, Shrewsbury, SY3 5LA, ENGLAND.

I'M a 17-year-old male looking for traders and penbangers into: Mordred, The Cult, Ozzy, Slayer, Queensryche, Death, Dead Kennedys, Metallica, and just about anything that is HM related. List of about 250 LP's, lives and demos. All letters welcome. Write to: Shaun, 7 Pemberton Gardens, Folkestone Street, Hull HU5 1BS, ENGLAND.

TO ALL PORTUGUESE 'Sanitarium' is where I'll end up if someone doesn't write to me soon. I am a metal thirsty thrasher from Portugal, but at the moment a student in London who misses Portugal like hell, and wished to get in contact with anyone in Portugal, male or female that's into heavy metal/thrash, to help me get through these 4 boring years at Polytechnic, my favourites include: Metalliica, Motorhead, Megadeth, Sepultura, Entombed, Ozzy, Black Sabbath, Carcass, Skid Row, Ramones, GN'R, Pistols, Alice Cooper, Slayer, Deicide, Testament, Ratos de Porao, Pesticida, Iberai, Mata Ratos, Tarantula, etc. Anyway, by writing to me you are going to help me prove to a whole lot of friends of mine that heavy metal rules in Portugal, OK? By the way I am a 20-year-old girl. So if you want to write to me, ehte address is: Dina Loureiro, Flat 1, 21 Lavender Hill, London SW11 5QW, ENGLAND. PS What are you waiting for? Come on man! Metal does rul in Portugal doesn't it??

TAPE TRADER looking for live gigs by Hawkwind, Nirvana, Alien Sex Fiend, Alice Cooper and others. My fave groups include Slayer, Death, Exodus, Sub Humans, Exploited, Bad Religion. I'm into H/C, Punk and thrash. I've a list of 800+. Your list gets mine. Keef, 6 Fulford House, Billingview, Thorpedge, Bradford, BD10 9EJ, West Yorks, ENGLAND. No rip-offs.

L.A.'s DEATH SCENE If you are interested in L.A.'s death, grind and industrial grind backyard bands that kick ass hard such as: Catalepsy, Death Cult, Sarcastic, Saprophyte, Demolition, Fear Factory, Nausea, Brainstorm, Sadistic Intent, Necrosis and much much more and would like to hear there demos write to: Anne Cabrera, 1259 E.78th St., LA, CA, 90001, USA. PS: Will reply to all letters.

CRAZY Metallica fan seeks new penpals. I'm 21 and have blonde hair and grey-blue eyes. All you crazy metal maniacs into thrash/speed metal or other write to me. Anke Andres Kaiserwerther StraBe 80b, 4100 Duisburg 28 (Wanheim), GERMANY.

DUDE-ISH TYPE PERSON, 23, with twisted appetite for dark world weirdness - into intelligence, wit and philosophy: Queensryche, Maiden, Sabbath, Forbidden, Priest, Testament, Metallica, Anthax, Zappa, Floyd, Fangoria, Stephen King, Clive Barker, J.Herbert, Koontz, Poe, Lovecraft, Tolkien, Monty Python and much more. Scrawl your stuff to: Wayne M. Small, 3/136 Alma Road, East St. Kilda, 3182, Victoria, AUSTRALIA.

GREETINGS Tape traders wanted into all kinds of metal, but main interests include thrash and death metal... 600+ tapes. Also any Ozzy/Sabbath fans write and any people with deep occult interests please write. No glamsters. John Olkowski, PO Box 195, Windsor Locks, CT 06096, USA.

I'M a 20-year-old female seeking M/F penbangers from all over the world of any age. I like Skid Row, Faith No More, Guns n'Roses, Slaughter, Extreme, Little Angels, Nirvana, Metallica and many many more. I'm also into horror books, Vampires(!!) and writing letters. All letters answered. Write to: Suzanne Bisset, 5 Patterdale Road, Chadsmoor, Cannock, Staffs, WS11 2ES, ENGLAND. PS: Sebastian Bach is God!

MALE, 19, into Maiden, Metallica, Skid Row, GN'R, Slayer, Bon Jovi and lots more. I would like female penpals to write to from all over the world aged between 16-25, so if you're into the same as me start writing to: Dave, 158 Woodlands Road, Gillingham, Kent ME7 2SX, ENGLAND. Please send photo if possible.

18-YEAR-OLD boy into all types of thrash/death metal, would like to correspond with people from all over the world. Any age, no matter what you look like or who you are. I'm into Kreator, Morbid Angel, Sodom, Terrorizer, Carcass, Napalm Death, Death, Death Power, Nuclear Assault, Obituary, Flotsam & Jetsam, D.R.I., M.O.D., S.O.D., Heresy and loads more. I also like softer metal like Kiss, Warrant and Poison. Write to: Ahd Hamid b. Harun, 83 Kg Sg Kurung Dalam, Simpang Empat, 31920 Kampar, Perak, MALAYSIA. PS: All letters answered as soon as possible, reply guaranteed. Females welcome.

AMERICAN living in England until '93 needs to get in touch with Scandinavian rockers! I need contacs sot that I may purchase the following German, Swedish, Finnish and Norwegian CD's: Gringos Locos 'Raw Deal', Casino Steel 'Casino Steel' and 'Casino Steel And The Bandits', Black Cat Moan 'Black Cat Moan', Perfect Crime 'Blonde On Blonde', Rosebud 'Rosebud', Merzy 'Merzy', Lizard 'Rock n' Roll Refugees', Don Patrol 'Don Patrol', Dead City Klowns 'At The Suicide Circus', Glorious Band Robbers 'Live At CBGB's'. I have over 4,000 LP's and CD's of hard rock from US, Britian, Canada, Japan and I will make you tapes if you help me locate these 11 CD's! I have lots of rare stuff, favourite bands are: Dokken, Y&T, AC/DC, Killer Dwarfs, Montrose, April Wine, Starz, The Godz, Rhino Bucket, Vain, The Redbeards, Boston, Angel etc. Contact: Brent L. Grate, Box 858, RAF Chicksands, Near Shefford, Beds., ENGLAND.

ATTENTION: Lonely girls from anywhere!!! My name is Vito, I'm a 28-year-old boy, attractive, very funny and a typical latin lover. I seek blonde girls of any age (I want the love of my life... Can you help me?) I'm at University studying Law, and play bass. Into anything from AC/DC to Slayer. I want a serious relationship, all girls welcome, especially from Sweden, Denmark, Holland, Germany and France. Write to: Vito, Jose P.Varela St., 3535 'B', (1417) Buenos Aires, ARGENTINA. All letters answered, please send a photo if possible.

HELL...OO I'm a grind/death metaller who wants to correspond with penpalz from all around the world. My favourite bands are: Rotting Christ (Godz), Disharmonic Orchestra, Sarcofago, Carcass, Tiamat, Benediction, Rator, Silent Death, Bathory, Pungent Stench, Massacre, Paradise Lost, Xysma and thousands more. Enclose a photo and I will return the same. So write to me: Remy, No:2, JLN PJS 2C/7, Taman Medan, Bt.8, 46000, Petaling Jaya, Selangor, D.E., WEST MALAYSIA.

GLAM IS SEXY! Calling all the glamsters from around the world: I'm an Italian (20) Glam Freak who is looking for tapetraders. I've got tons of stuff, but I want more. Send me your lists and I'll send you mine: You won't be disappointed! Luca Grippo c/o O.A.S. - Via Ganaceto 139, 41100 Modena, ITALY.

JOY TO THE WORLD and all things amazing. Male, 20, into death metal, grindcore, speed, thrash, goth, doom and just about everything. I live with horrible people and need other realities. So write to: Eric Amazing, Top Residence, 480 Bourke St., Surrey Hills, Sydney, 2010, AUSTRALIA.

GREETINGS FROM WALES! I'm Paul and I'm looking for loads of traders into: Punk, HC, Thrash and mainstream metal. My faves are: Jello Biafra, L7, Nirvana, Slayer, Sabbath, Ozzy, Motorhead, Alice Donut, Zeppelin, Quo, Clash, Pistols. I also like everything from Stryper to Bathory, so I've wide taste. I'd like to hear from females as well if there's any out there?!? Paul Goddard, 7 Windsor Road, Newport, Gwent, NP9 8NR, WALES.

SEX, SEX, SEX AND MORE SEX, interested, well I had to get your attention somehow. I'm a 15-year-old female into anything from Skid Row, Queensryche, Love/Hate to chart hits. I'd love penpals from anywhere, any age and any sex. Anyone write, even if you don't have the same taste, I'd love to hear from you. Michelle, 13 Tenterton Road, Christie Downs, SOUTH AUSTRALIA 5164.

HY! I'm an Italian girl (16) into Guns N'Roses and Extreme. I wanna correspond with GN'R and Extreme maniacs who live in the U.S. Write in English or Italian to: Elisa Pradella, Via Casoni 49, 41016 Novi (MO) ITALY.

HELLO! My name is Yioula and I'm an 18-year-old girl from Greece. I'm into Aerosmith, Metallica, Guns N'Roses, Skid Row, Sex Pistols, Ramones and New York Dolls, but I'm not into trading. I would just like to have 'metal penpals' from all over the world, no matter what sex you are! We could write about life, art, music and anything else! Boys and girls from Birmingham UK and from South America, especially welcome, but I'll write to all, see you: Yioula Markaki, Tagiapiera 9-11, 115 25 Neo Psyhico, Athens, GREECE.

TWO slightly beer bellyed, unshaven 17-year-old dead beats, looking for 2 or more females that aren't quite as good looking as us, but must like at least one of these bands which we are quite partial to: Kiss, Metallica, Poison, Alice Cooper, Slayer, Badlands, Sacred Reich, Guns N'Roses, Skid Row, White Lion, Love/Hate, Ozzy, LA Guns, Crimson Glory, Joy Vibes, Queen, Deep Purple, Bang Tango and many more. So get writing to: Steve and Andy, 6 Meadowland Road, Shotgate, Essex, SS6 8XW, ENGLAND. All letters answered.

HI! 18-year-old guy into Metallica, Sepultura, Megadeth, Guns N'Roses, Xentrix and many more. I play guitar and sing. Please write to me and send your photo: R. OJassoo, Haapsalu 203170, Staadioni 42, ESTONIA.

GUY, 39, rocks to Rainbow, Metallica, Megadeth, Black Sabbath, Kix, Over Kill, Testament, Mr Big and others. Would like friends from all over! Mike Trexler, Box 653, Wilmington, Ohio 45177, USA.

FEMALE, 20's, blonde, enjoys Firehouse, Warrant, Tesla, Mr Big and tonz more! Needs friends from all over the world! Pam Small, RFD 3, Box 485 6 Forham, Maine, 04038, USA.

FEMALE Deathster/Thrasher looking for people into Entombed, Slayer, Autopsy, Exodus, Cancer, Pestilence etc, to write to. So if you're fun, a good laugh + love to 'Waltz It Up' write to me: Pamfa, 43 Churchill Drive, Marlow, Bucks, SL7 1TN, ENGLAND. PS: Males with big bellies extremely welcome!

HI! My name is Jed and I live in New York City. I like all kinds of heavy metal. My favourite bands are: Celtic Frost (rule!), Carcass, Entombed, Alice Cooper, Anthrax, Morbid Angel, Trouble, Coroner, Black Sabbath, Running Wild, Mordred, Suicidal Tendencies, Death ('Human' is a great LP!), Hawkwind, Slayer, Nocturnus, Nuclear Assault, Raven, Anvil, Impaler and many others. I am interested in M/F penfriends. From all over the world to talk about metal music and science-fiction. I have many demo tapes but do not want to hear from professional traders. I want to hear from people who are interested. Please write: Jed Jacobs, 2869 Valentine Ave., Apt IF, Bronx, NY 10458, USA. All letters will be answered.

I BELIEVE THE SIMPLIEST things take a more effective result, so I tried to do an ad as less complex as possible, but I hope it'll catch your eyes with full force!! I'd love to correspond with anybody who likes the good music (from blues to thrash. No death/splatter please). And with an intense (gig/pub) night life and who show me her/him respective cities, coz I love to travel!! My main interests are: heavy rock (of course), books, videos, cinema, drinking and... travelling!! Musically speaking I'm crazy for: Tesla, Kiss, ZZ Top, Stevie Ray Vaughan, Rainbow, Slayer, UFO, Gamma Ray, Helloween, Forbidden, WASP, Lizzy Borden, Slaughter, Metallica, Destruction, Testament, Candlemass, Fates Warning, Annihilator, Cinderella, Xentrix etc. Metal with class y'know!! I'm 25 and I'd like to make contact with girls over 21 who live in the UK (Edinburgh, London & Newcastle), Germany (Berlin, Hamburg & Essen) and USA (LA/NYC, Boston & Philadelphia). That's all, I hope you'll answer fast. I'm praying for that. Photo is a must!! Reply guaranteed! Claudio L.Hessmann, Rua: Blumenau 997-Centro, 89.140, Ibirama-SC, BRAZIL.

OPEN-MINDED SLAM DANCER into Nirvana, NWA, Ice Cube, Metallica, Slayer, Youth Of Today, Prodigy, T99. I'm also into Rave, Judge, 7 Seconds. Requires female in North East to Love. Stoned to the core! Stuart, 54 Frank St., Gilesgate, Durham, DH1 2JF. PS: Looks unimportant, madness essential.

HI! I'm a 16-year-old female, I would like penpals from anywhere in the world. My fave groups include Def Leppard, AC/DC, Scorpions, Whitesnake, Poison, Extreme and Survivor. All letters answered. Write to: Tracey, 30 College Piece, Mortimer, Reading, Berks, RG7 3XF, ENGLAND.

FEMALE PSYCHO HEADBANGER, 15, loves Lemmy, all metal, nipple rings and Harley Davidsons. Wants long-haired M/F to write to and maybe meet. Photo if possible. Lizzee 'Big Mack' Mackenzie, 34 Newfound, Basingstoke, Hants, RG23 7HH, ENGLAND.

IS there anybody out there just write if you can hear me, lonely good hearted long-haired 23-year-old male seeking female correspondence. Age not important. Into anything from Aerosmith to VoiVoid... open-minded. Trade photos, yours gets mine. All letters answered!!! Write to: A.S.P.C. Matt King, 81849-614, 2100 S.Hwy, 87, Winslow, AZ, 86047, USA. PS: So what are you waiting for, get writing!!

HEY YOU! Yeah, I mean all those Europe fans out there aged 17 to 21. If you want to write letters or trade photos, send a note to: Janny Kanters (aged: 17), Hindemithstraat 19, 3335 WG Zwijndrecht, HOLLAND.

WANTED! Any fans of Queen, Iron Maiden, Sabbath, Aerosmith, Queensryche, Ozzy Osbourne and more. Any age, male or female, especially if you're from Europe or the USA. I will reply to all letters. Get scribblin' to: Jason Ritchie, Chiswick Lodge, 3 Parkside Road, Hounslow, Middlesex, TW8 2BP, ENGLAND.

DEATH GREETINGS! I'm looking for serious and reliable tape traders. Write to: Jeffrey, Oringerbrink 152, 7812 JZ, Emmen, HOLLAND.

FEMALE, 18. I would like to hear from males anywhere on the planet, especially Ireland for a serious long lasting relationship. Very open-minded about my music. All letters will be answered. Get writing. Catherine Connors, Brookley, Drom, Borrisoleigh, Thurles, Co. Tipperary, IRELAND.

HI! I'm a 20-year-old female into most rock (except thrash). My favourites are: Def Leppard, Poison, LA Guns, Little Angels and Thunder. I'm looking for anyone with similar likes abroad (especially Japan, USA and Australia) who would like to swap things on these bands. Also looking for radio interviews from anywhere on these bands, please send lists or just write to: Mandy Holden, 2 Mill View, Greywell, Basingstone, Hants, RG25 1DQ, ENGLAND. PS: Does anyone have Def Leppard's "Animal" on UK CD single for sale at a reasonable price? If so PLEASE write.

SCREEN, a melodic sub-thrash group, are looking for contacts all over the world. We are also looking for a vocalist (we can provide accomodation). This is an equal opportunities position. Contact: Patrick O'Connor at Ty Felin, Y-Gadlys, Pontrug, LL55 2SN, NORTH WALES. We are not Welsh.

MALE, 16, looking for female penpals from all over the world (esp Japan, France and Thailand). I'm into GN'R, Metallica, Nirvana, Manic Street Preachers, Damn Yankees, Extreme, Shadow King and loads more. I owuld also like to hear from any females in the Dorset area interested in gigs and maybe a relationship. Photo appreciated. Write to: Rick, 5 Minterne Magna, Dorchester, Dorset, DT2 7AR, ENGLAND.

PEARL JAM/JANE'S ADDICTION: Everything wanted - Audios, videos, cuttings, photos, records, absolutely anything!! Will swop or buy. Alessia Tipa, Via Mignone 21/2, 17100 Savona, ITALY.

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MAIDSTONE — RICHARDS
MARDON — PET RECS MAIL ORDER
MANCHESTER — EASTERN BLOC
MANCHESTER — POWERCUTS
NEWCASTLE UPON TYNE — MAD MOOSE
NEWCASTLE UPON TYNE — VOLUME
NEWCASTLE UPON TYNE — WINDOWS
NEWPORT I.O.W. — HUMPTY DAZE
NEWPORT — BOOKAWAY
NORTHAMPTON — SPIN A DISC
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NOTTINGHAM — SELECTADISC
NOTTINGHAM — WAY AHEAD
OLDHAM — GOLDEN DISCS

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SWINDON — AXEHEAD MAIL ORDER
SYDENHAM — SOUNDSTONE
TAUNTON — SOUNDCHECK
TRURO — OPUS ONE MUSIC
WALSALL — BRIDGE RECORDS
WIGAN — NORTH RECORDS
WIGAN — AVANS
WINCHESTER — REDS RECORDS
WOLVERTON — PHASE ONE
YEOVIL — ACORN RECORDS

EARACHE
MOSH 53

AFTER A THREE-YEAR GAP, FAITH NO MORE ARE BACK ON THE STUDIO TRAIL. AS THEY PREPARE TO RELEASE NEW LP "ANGEL DUST", BASSIST BILL GOULD TALKS TO MALCOLM DOME ABOUT THE PROBLEMS OF BEING MULTI-PLATINUM ACHIEVERS

Pic John Ricard

DRUG B

There is a magic about music that cannot be dessicated, even by the dysentric actions of the music industry. There is a gravitational emotion about truly great music that transcends the fugue, fog and fear so often associated with show business practices. Music is a mosaic of feelings, providing a thread of connotations and conundrums. It inspires, perspires, respires. It is sawn close to reality, before changing gears and fornicating with the breadth, depth and philosophy of fantasy. *Nothing* can so touch as does great music. And it doesn't matter what type, form or style of music we are talking about - that is a misnomer, a nonsense perpetrated by marketing persons desperately trying to justify their existence. For all record labels can do...For all the media can do...For all retail outlets can do...All we can do is point out that something special is rising out of the slagheap of mediocrity. And *that* isn't our privilege, it is our duty.

I would go further. Far from the press being in a unique position to earn gratification from bands whom we have 'brought to public attention', we should be shot - nay disembowelled slowly - if we fail to attend and promote an exciting band, in favour of fawning over today's trend, today's gratis lunch, today's meal ticket. But all too often, talent is overlooked in favour of fervour for hype. Yet, despite all the cynicism defaecated by many who find their naive faith in the potency and magic of music tarnished by the acidity and decomposition of music business malpractice, fuelled by avarice, soiled by financial parenting, masticating on ambiguity - despite all of this, music still *moves* us. For whatever the insecurities and insincerities of artists themselves - a hapless, self-centred mottled crew of disjointed, ill-fitting personae - it is their creativity that can still persuade us Rock music is still worth our time and effort. The low-gunning, gin-slitting steam of a great song rises - simply *rises*. It makes all the effort of dealing with loathsome individuals and loathing organisations just a little palatable. So it is with FAITH NO MORE.

True emotion is a rare elemental commodity. It gets deeper into the soul - perhaps defines the soul more fully - than anything else. Music from the heart, the groin, the stomach, the brain - every part of the body - stands out in whatever era, whatever state, whatever trend, whatever style. Whilst many hide their mediocrity behind technology, relying on science to sell their wares, the really special bands don't need any state-of-the-art aid. They have their art. That's why "Appetite For Destruction" is a far more impressive body than "Hysteria". That's why "Shake Your Money Maker" pours scorn all over "The Final Countdown". That's why "The Real Thing" hit nerves and sent waves pulsing with the incision of a surgeon's knife in the hands of a dedicated practitioner of the craft. It would have mattered not an ion if FAITH NO MORE's last LP had sold just 17 copies in downtown Bedford, its quality remains intact. And does quantity actually dictate? *Should* sales figures become the pyre upon which we burn all our aspirations?

"The Real Thing" was released in 1989 and started a shockwave of imitations and trends. It was analysed, debriefed, delineated, hypothesised, autopsied and renovated - every trick was used by A&R personnel, journalists, management teams, musicians to discover what percentages went in to its sales pattern. But they all forgot one thing - magic! The album sold because of varying marketing strategies, a disparate amount of luck and other factors, but it remains to this day in the psyche because it contained special music, able to lift the individual on all planes - physical, emotional, spiritual. Don't know about you, but I don't care what makes it work. Leave quantum physics to those best qualified, we are talking about naked belief here. And that deserves better - much better - than such reactions. And I don't even care if the next FNM album is the biggest dog since Digby prowled the silver screen. Only those who rely on the band's success to generate sufficient income to keep 'em in work can really worry about that situation. If they come up with the goods, then fine. If not, "The Real Thing" is still an excellent work that time and the band themselves can never diminish.

But such is the disease of this business that we still expect bands to continually prove themselves. Centuries of misuse and abuse of artistry has not taught us anything. We still demand constant right of approval. What-

Pic Mark Paschke

ARONS!

Pic Mark Paschke

ever GUNS N' ROSES have achieved in the past, all will be lost unless they surpass themselves next time out. And why? The fact is that we, the public, only demand this conjugal right in order to prove our ascendancy and superiority - or more to the point to cloak our own inadequacy. Heaven forbid that artists should have their own maxim, logic and time frame. We cannot understand them, so we force the species to conform - and the best way of retaining control is by persuading the souls of the need to permanently reaffirm their validity. Horseshit! FAITH NO MORE have nothing to prove. And if the new LP, "Angel Dust", is indeed a glorious effort, we have been rewarded. Great music is at a premium these days. Let's keep it that way - and cherish the results.

Anyway, FAITH NO MORE will be unleashing the new LP during May on Slash/London and, according to bassist Bill Gould, the band have just gone for their own sound - no pressure, no pain, no premature conclusions.

"Everybody has said to us that we should go out and do what we wanna do. So, consequently we haven't felt any real pressure on us. But the strangest thing happened last week. We took the rough tapes to the label and they just don't know how they're going to sell this shit, and it worries them. And you know what? It became clear to us that the reason they are worried is that FAITH NO MORE pretty much bankroll the label, and there are a lot of people relying on another big seller from us to keep their jobs open! We shouldn't have to be bothered with such things as musicians, but you cannot get away from it."

However, such is the situation within the ranks of Mike Patton (vocals), Jim Martin (guitar), Roddy Bottum (keyboards), Mike Bordin (drums) and Gould that they will determinedly follow their own musical aspirations and attitudes without recourse to slide rules and computational projections. The results will be heard soon on "Angel Dust", for which 17 tracks have been cut, although not all will make the final listing.

"The title has a great ring to it, doesn't it? We were originally gonna call the album "Crack Hitler", but we've been persuaded against this idea. There's a lot of variety on it, rather like our last LP, and it is a bit different. As I said, I don't think the label are too sure how they are gonna sell it. We shall see. There are some really brutal, ugly riffs, a muzak song - a lot of different musical approaches which reflect what we like to listen to."

Although, the final track listing has yet to be confirmed, here is Gould's guide to selected cuts:

-*"Crack Hitler"* - "This is hard to describe; you really have to hear the song to get into its head. It is right out of the *Shaft* era, though (presumably having a very mid-'70s feel to it) . It's basically about a pimp who sells crack. He's got gold chains, wears a polyester suit...The whole kit."

"Macaroni & Cheese" - "This is a Country & Western song! In fact, it comes across rather like an IGGY POP number in some respects as well - quite a mixture."

"Jizz Love" - "Now this is a Heavy Metal song really."

"Caffeine" - "A really brutal number."

"Malpractice" - "This is about a guy who likes be operated on. He actually enjoys the feel of the surgeon's knife cutting through him, and also the bright lights in the operating theatre. It has an S&M feel to it - kinda like THE CARPENTERS. Now, if we're talking about warped bands, then THE CARPENTERS take some beating! Man, they were warped. I never realized how perverted they were until I took acid one day and then listened to them - it opened up a whole new world."

Aside from this selection, there's a cut called "Everything's Ruined", plus covers of the theme from the highly acclaimed 1969 movie *Midnight Cowboy*, and "Easy", originally recorded by THE COMMODORES (also a popular encore performed by the band live).

"We're holding back "Easy" for the B side of a single. It's too good to waste as just an LP track. I suppose there are two sides to this record - the brutal and the nice. I really wish they still manufactured vinyl because we could then have those two different sides - it would make life a lot easier for us. As it is, we will have problems sequencing the album on CD, to get the right balance of tracks."

The band will head back out on the road very shortly after releasing the LP (incidentally co-produced once more by Matt Wallace and FNM), beginning with a support slot on the GUNS N' ROSES European stadium trek. And then...

"I'm not sure what is being planned. Musically, we have such a diversity that we can play with almost anyone and make it work. That makes our job harder rather than easier, because we have played to such a diversity of audiences. Last time out in the US, we supported METALLICA, ROBERT PLANT, BILLY IDOL...The IDOL thing was great in one way because we were treated very well and were playing before large crowds. But they were new to our music and it probably didn't work out too well for us in the long run. Actually, we toured so much

Pic John Ricard

JIM MARTIN

Pic John Ricard

last time out that in the end we got so fed up with playing the same songs night after night.

"We might headline ourselves in the States this time, I'm not sure. That way we'd make more money, though! What I'd *really* like to do is put together our own version of the Lollapalooza tour and travel America with all sorts of people. I'd love to play with some of the younger bands around at the moment, that would be fun. Can you imagine us on tour with the likes of COLOUR ME BADD or RIGHT SAID FRED? That would be amazing! RIGHT SAID FRED's audience, though, is under seven years old - perhaps even younger, if they were molested at an earlier age - which may make it difficult to do evening shows. In this band, we are all late developers - none of us were molested until we were 12 years of age! We missed out on part of life.

"It seems to be a trend at the moment for different styles of band to get together. One alliance that springs to mind is the one between ANTHRAX and PUBLIC ENEMY. Personally, I'm not so sure that it really worked out all that well. I heard stories about shows having to be cancelled in the US due to poor ticket sales. Besides, I have to admit that I do find it odd that a band like PUBLIC ENEMY have spent years preaching hatred everywhere. Now they've teamed up with ANTHRAX to try and preach open-mindedness? Come on! If we were to tour with any Rapper it would have to be MC HAMMER. But personally, I'd find a tour with the likes of MINISTRY far more interesting."

Now the strange thing about FAITH NO MORE (at least *one* of the strange things) is that, whilst they are a cohesive unit, nonetheless they are one of the few outfits to appreciate giving each member creative outlets away from the central core - the magic of music, huh? So, Martin has been occupying part of his time by appearing in the fine movie *Bill And Ted's Bogus Journey*, Patton has been developing the MR. BUNGLE exercise, releasing an album last year and touring with his other band. And Gould? He's teamed up with the excellent Industrial Death Metal combo (how I hate such terminology, but some form of description is required) FEAR FACTORY. Gould both produced and played keyboards with this band on two tracks (viz "Sufferage" and "Crisis") that are to be found on the creditable compilation LP "L.A. Death Coalition" (released through Resistant Records and reviewed in the last issue of METAL FORCES).

> ***"If we're talking about wasted bands, then THE CARPENTERS take some beating ... I never realised how perverted they were until I took acid one day and then listened to them."***

"FEAR FACTORY are a good Death Metal band, and I've also been working with them on a new tape that we hope to turn into an EP, possibly for release through Alternative Tentacles very shortly (At this stage, a deal with Alternative Tentacles is still a distant hope, with the band having merely submitted the new tape to the label for consideration).

"We are the sort of band who accept that everybody within the ranks has ideas that would not fit into FAITH NO MORE. So the only way to express those ideas is to get involved in outside activities. But this certainly doesn't undermine the strength of the band as a whole. You see, any band has to be a compromise between individuals, and we are five different people who all require our own space to some extent."

Of course, the pursuit of outside projects by various members of FNM has led to the inevitable rumours about relationships within the band having become particularly frayed. This is especially true of the situation with Patton, with suggestions that he might even leave the band to concentrate on MR. BUNGLE! Indeed, certain members of FAITH NO MORE have been known to express, both publicly and privately, a certain disdain and frustration with their young, mercurial singer. However, with a new regimen about to be undertaken, Gould is rather keen to denounce any suggestions that the FAITH family is anything other than united.

"Yes, were did go through a period when relationships in the band were difficult - but then they've *always* been a problem, that's the way we are! I think anything that was said about Mike was probably the result of being on the road for too long, though, rather than a hint of a major rift. You've got to understand that Mike is a lot younger than the rest of us and when he joined the band he still lived at home with his parents! So there was inevitably a vast maturity gap between him and the rest of us, which caused a few hitches. And when you have been on the road for as long as we were, this can get blown up out of all proportion. And when he said that he wanted to do his own thing with MR. BUNGLE, at first we didn't really appreciate what he was all about - we believed it to be a little premature. But now we've got to know and understand him a lot more, which has smoothed over any problems. Let's face it, if you don't know someone well, then they can irritate you without realizing it.

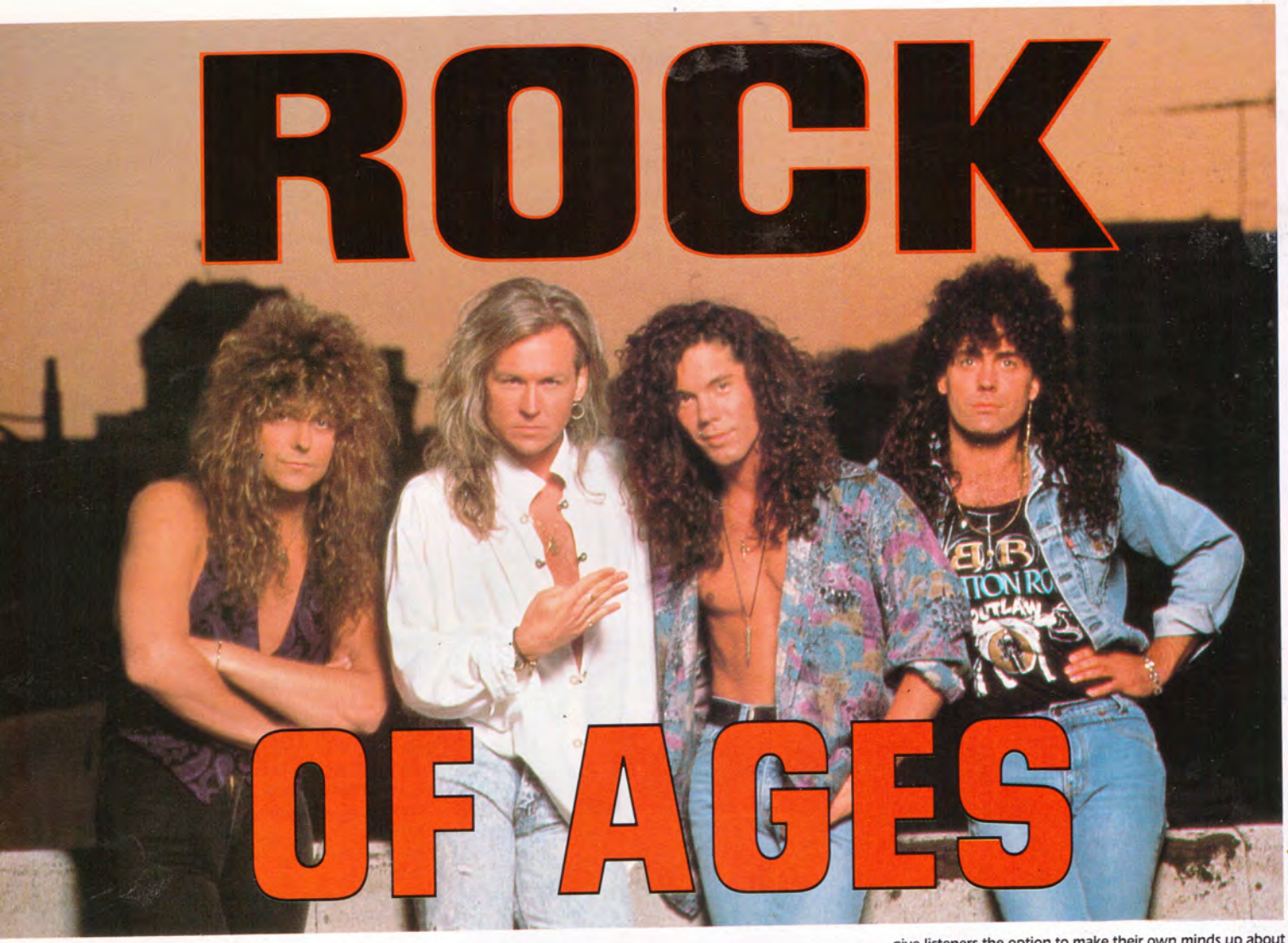
"MR. BUNGLE was very much Mike's own thing. He didn't worry about commerciality, but just wanted to make his own music. It was never meant to be a prelude to leaving us and doing the MR. BUNGLE thing full time. Sure, I will admit that it initially bothered me when I heard stories and reports of what Mike was planning. But as I said, MR. BUNGLE was simply him pursuing directions that wouldn't have fitted in with us. That's why he got JOHN ZORN (renowned extreme Jazz muso and Thrash curio from New York) to produce the album. And that's probably where the rumour started that FAITH NO MORE were going to work with ZORN on our new album. But this was never true, and never even discussed. We always intended to work again with Matt Wallace, as was the case on "The Real Thing". It worked so well, why should we change it?"

For FAITH NO MORE the slow slide back into the harsh white glare of public scrutiny has already begun. With the forthcoming release of "Angel Dust" they will find themselves trying to shake off the yoke of their past works, trying to shift away from the voluptuously tempting charade of mimickry and retain their credibility and integrity. Whatever "Angel Dust" sounds like, it will almost certainly be hailed in certain quarters as a masterpiece of musical conundrums, whilst others will see it as a miasmic mess, rooted firmly in the desire to pursue flamboyant ghosts.

FAITH NO MORE are now at the stage of their career when they will probably garner intellectually analytical praise from the mainstream hoi polloi, whilst the Rock media may well see them as no longer part of their small world. Neither view matters. Listen to the music, make up your own mind. And remember one thing: whatever the quality of the new record, FAITH NO MORE have already earned the right to perennial respect. They have conjured up true magic through music before - does it matter to their status whether they can do it again? ■

FAITH NO MORE issue their latest album, "Angel Dust", through Slash/London during May. They will be supporting GUNS N'ROSES in the UK during June.

ROCK OF AGES



CANADIAN ROCKERS BRIGHTON ROCK ARE JUST ABOUT TO HIT GOLD AT HOME WITH THEIR LATEST ALBUM, "LOVE MACHINE". HOWEVER, AS VOCALIST GERRY McGHEE EXPLAINS TO JERRY EWING, THE REST OF THE WORLD IS A DIFFERENT STORY ALTOGETHER

"The record company over there is just a joke, you know what I mean? Considering the amount of product we've sold over there! It might not be BON JOVI sales, but surely it's enough not to let us slide away!" The somewhat exasperated tones of BRIGHTON ROCK vocalist Gerry McGhee relate a tale that sadly one hears with alarming frequency. BRIGHTON ROCK's latest album, "Love Machine", has been available in Canada since July of last year and clocking up sales that should by now have pushed it past the Gold mark (50,000). The band are currently taking a quick break before heading back out on the road in Canada.

However, such homegrown success has not been able to translate itself internationally. Thus Warners, the band's record company world wide, have failed to grant "Love Machine" a release in either America or the UK! Gerry is less than pleased.

Back in 1989 Canuck rockers BRIGHTON ROCK released their second album "Take A Deep Breath", and a mighty slice of melodically driven, hook laden Metal it turned out to be. Along with yours truly, Kelv Hellrazer and Dave Shack were brought to their knees, uniformly praising said opus as the fine piece of work that it undoubtedly is. The band toured the UK to acclaim (indeed, who can forget McGhee, clad in METALLICA T-shirt, leading the band onstage at The Marquee), and were all set to return to capitalize on the newfound British success, when suddenly the record company support for the tour was pulled, the band retreated back to Canada, and then all fell quiet. That is until the release of last year's "Love Machine".

"I gather that the UK isn't the only country where we are experiencing these kind of problems with Warners," continues the Scots-born vocalist. "We've had a lot of problems with this record. It's kind of like what happened with our first album ("Young, Wild And Free"). It will go Gold just by us touring and touring in Canada.

"We've had no radio support, no video support, and there've been a lot of changes in the band (gone now is keyboard player Johnny Rogers, replaced by Greg Boileau who now joins McGhee, guitarist Greg Fraser, bassist Stevie Skreebs and drummer Mark Cavarzan); we don't have the same management anymore. I hope that when our new management gets up and running it will kind of resurface the record."

It's not the best state of affairs for a band to find themselves in, and McGhee agrees.

"I dunno if it's a sign of the times or what," he continues. "These people seem to have forgotten why we all got into this in the first place, and that was for the music you know. The business side of things just seems to have become so big and overwhelming. Whatever happened to the days when QUEEN were coming up and everybody had an open ear. Now it's such a pain in the arse for these people to release a record, it's just like too much work. Let the people decide, at least give listeners the option to make their own minds up about the album.

"One thing that's really surprised us is that we've just been nominated for the best Hard Rock record at the JUNOs (Canada's version of the BRITs)," reveals McGhee. "That's stunned us! But then again, the same people that have always supported us are the same people that went straight out and grabbed a copy of "Love Machine". They didn't wait to hear it and didn't wait to see a video, they just went straight out and bought it."

This initial blast of fandom has given the band the incentive to push harder for a British release.

"We're really going to keep pushing the British record company," confirms McGhee. "We'll be using the review that you ran (see Dave Shack's glowing 95 percent review in Issue 67) to try and show them that there clearly is some interest, and if they still aren't interested then we'll try and get them to let us go so we can release the album on another label. We want to tour back over in the UK; we had a howl last time we toured over there.

"We'd just love to go back," he implores. "I loved playing The Marquee, hell, I think we'd even play a whole week down there! But to get things going again we need to get a release for the record."

The much-mentioned "Love Machine" offers a much harder-hitting sound in place of the AOR delights of "Take A Deep Breath". McGhee explains this new path.

"Yes, this is a tougher record and we knew it was a tougher record. A lot of people would ask us why we were always a much heavier live outfit than on record. We just never felt we'd captured that kind of live sound. We'd tried to, but never really achieved it, so basically this is a step backwards to "Young, Wild And Free".

"We wanted to get back to that because this is a two-guitar band, and we'll have another guitarist on the next album (the aforementioned, and now errant, Johnny Rogers also doubled on guitar live) and we didn't think we could better "Take A Deep Breath" carrying on that style. We didn't want to try and make a Part Two, because it just wouldn't

have been as good as the original. We wanted to find a happy medium.

"Somewhere inbetween the guitar and the keyboards there's a good medium that we're trying to find," explains the singer. "I don't even want to say that we've found it yet, but we are trying. Maybe we did find that in places on "Take A Deep Breath"."

Clearly the much-publicised world recession hasn't helped the bands cause.

"Unless you're MÖTLEY CRÜE with a big money record deal (*And no singer! - Ed.*), then you might as well forget it on the touring front," comments McGhee referring to their L.A.-based label mates. "The thing we had on our side here in Canada is that we can always go and tour. There were always plenty of clubs to go out and get the bugs out, and learn to be a good live band. But then again, that whole scene is dying, we're even losing that. Before we could release an album, tour Canada and a few other places and come back, do another album and build it.

"We don't have that luxury anymore because the recession has hit North America so hard. Some of these places have even closed down at the moment. What we have to do right now is survive and ride the storm out."

It's interesting to note that, RUSH and BRYAN ADAMS aside, Canadian Rock acts seem to face similar problems around the world. GLASS TIGER only managed to get their third (and superb) album, "Simple Mission", released when "My Town" graced the Top 40 in this country, whilst both HONEYMOON SUITE and LEE AARON, who have current albums out in their home country, also cannot get worldwide releases.

"I've never been able to figure out why," opines McGhee. "To me, the music coming out of this country is just as good as anywhere else in the world and it deserves a shot. Sometimes I think we're our own worst enemies. The powers-that-be at certain labels don't really believe in the music that they're putting out, and everybody says that RUSH are great and BRYAN ADAMS is great and everybody runs to those people and gets them to carry the flag for Canadians. But sometimes we believe the only thing we're good for is snow and hockey players!

"That's just not true," he continues, gathering momentum. "RUSH disproves that, so does BRYAN ADAMS. And look at producers Bob Rock and Bruce Fairbairn...The talent available from this country is...."

His voice trails off disparingly. Is this a worldwide conspiracy against Canadians?

"It seems so man," he laughs, spirits on the 'up' once more. "It really seems that way. But I really think that we inside the Canadian music industry have a lot to do with the problems we're facing, and we have to address those problems; we have to look at the support we give our bands, the marketing that goes behind the bands.

"I'll give you an example," he offers. "Our record comapny had a choice of two versions of the SKID ROW record. One with "Get The Fuck Out" and one without. Whereas in America both versions were available, Canada chose to release the one with "Get The Fuck Out" on it. We turned in our album with a version of the old ALEX HARVEY song "Gang Bang" on it and they refused to put it on the record!

"Even here there are two sets of rules. As Canadians we release the SKID ROW record with "Get The Fuck Out" because America did, and then along comes a song like "Gang Bang", which is just a good Rock'n'Roll song and it goes over killer live, and they refused to put it out. As I say, a lot of the probelms we experience outside of this country, the roots can be traced back to this country."

More specifically, McGhee is somewhat critical of the initial record contract situation in Canada.

"The way the contracts are done for a company this big, where you are automatically locked in around the world," he states, "if Warner Canada wants to release our record and Warner Europe doesn't then we should be free to go elsewhere, but we're not!

"I really believe that we should have a good label and support in England, from the amount of records we've sold over there; we're Warner Canada's biggest selling act in Europe. We outsell HONEYMOON SUITE, we outsell BLUE RODEO. our first album outsold all three HONEYMOON SUITE records! And we can't get a fuckin' release over there! Yet if we could get a release over there, and we've done the groundwork, we could do scary numbers over there, of that I'm certain."

McGhee remains confident that when BRIGHTON ROCK's management status is cleared up, then this situation is going to change.

"I really think this one is going to see the light of day," he maintains. "And I know you're going to see another tour over there. Because that's another thing; they might put your record out but they won't want you to come over and tour. After we did the first "Take A Deep Breath" tour we were scheduled to come back and do 20 shows in England and Scotland and our record company asked us not to come. They gave no reason, they just asked us not to come over. Hell, we're not that bad a bunch of guys!"

Whilst "Love Machine" continues to clock up sales in Canada, and still seeks to worm its way out in this country and America ("We haven't had an album out there for five years," comments McGhee!), BRIGHTON ROCK are set to hit the road once more in their native Canada. And as soon as management has been finalised, McGhee is determined to get the band over to the UK, even if they have to pay for it themselves.

"We wanna come back, because you've got to see the band in this format," he enthuses. "We're gonna come over and crack some heads and you're really gonna get off on it!"

I, for one, can't wait. Care to join me? ■

BRIGHTON ROCK's third album "Love Machine", although not yet graced with a domestic release, is available through WEA on import

FUDGE TUNNEL: BITE DOWN HARD!

They are the ash in the glass of the Metal machine. They are the stain on the screenplay of musicianship. They are FUDGE TUNNEL, a jagged salve, a saline jig on an open wound. A trio from Nottingham formed in 1989, FUDGE TUNNEL are an experience to behold, be it on record or onstage. The combination of guitarist/vocalist Alex Newport, bassist David Ryley and drummer Adrian Parkin is steeped in the traditions of Grunge warfare layered with a texture of straight-edged aberration and cruel sympathies.

"If you need more than a three-piece to play, then you're in trouble!" laughs Ryley.

"We started off with two guitarists, but that didn't work out," reveals Newport. "It was hard for us to write with such a line-up, because of a conflict of rackets! The power wasn't there."

FUDGETUNNEL (l-r): ADRIAN PARKIN, ALEX NEWPORT and DAVID RYLEY

Thus the band slimmed down to the bone, cutting deep into the psyche with a sound that rattled as it battled. Taking their cue from the likes of Sub Pop heroes NIRVANA, TAD and MUDHONEY, the band have developed a sound that is certainly grounded in the Grunge crunch that is currently sweeping the cosmos, but also owes something to the classic tradition of British Rock music, as Ryley explains:

"Sure, we have a lot in common with the Sub Pop bands and also with groups like BITCH MAGNET from the Big Black label in America. But that's because like them we are inspired by the great Rock acts such as LED ZEPPELIN, SEX PISTOLS, JIMI HENDRIX and BLACK SABBATH. In fact, I actually saw ZEPPELIN play at Knebworth Park in 1979!"

The trio first sawed through the apathetic empathy of record collections with the 1989 single "Sex Mammoth", a fullsome needle in the vein jabbed out to great acclaim, and followed by the equally intransigent vivacity of "Sweet Sound Of Excess", again for Vinyl Solution offshoot Pigboy. However, when their debut LP ("Hate Songs In E Minor") appeared last year, it was on Earache Records, a switch brought about by financial implications, as Newport underlines.

"We needed a good budget to do the record, and Earache gave it to us! Without that backing, we couldn't have made the LP we wanted to."

Now, a year later, FUDGE TUNNEL are preparing a new EP for release called "Teeth". As with the album, it was produced by the respected Colin Richardson and features new tracks "SRT" and "Teeth", plus re-workings of "Like Jeff" and "Shit For Brains" from earlier recordings. The EP sees the light of day on March 30, as the band pursue a support slot in the SEPULTURA European tour, something that Newport feels is a positive step forward for them.

"It's the best thing that we've been offered in recent times. It's certainly going to be a bit of an unknown quantity playing to straight Metal fans. But all credit to SEPULTURA for trying to get away from just having a Thrash bill with them. And I bet that 80 per cent of the people who buy their albums also listen to NIRVANA! In some respects, I think we are a *Metal* band, but without the theatrics usually associated with such groups."

Following this trek, the band are expected to take on their own UK tour in May and then put their considerable energies to constructing a new LP. As yet, little information exists on this project. Five songs are finished writing-wise, including "Tipper Gore", "Ten Per Cent" and an unnamed cut that deals, says Newport, with "a particularly smug contestant on *Blind Date*, who tried to come across as really hard and macho. Anyway, he got his head kicked in a few weeks later."

And there is also the little matter of taking the FUDGE TUNNEL message to the US, where the trio are proving to be enormously popular, much to Ryley's surprise!

"We've sold about 20,000 copies of our album out there so far. Furthermore we have been offered tours with the likes of PRONG, CORROSION OF CONFORMITY, NIRVANA and THE MELVINS. We even had to turn down a headlining trek, with MONSTER MAGNET (cult Grunge heroes) supporting *us* to do the SEPULTURA dates! So, one of our priorities is to get over there as soon as possible to back up all the hard work our US label, Relativity, has put in for us. Maybe it's a case of prophets being ignored in their own country?"

If that's the case, then America's interest in the band will hopefully kindle a similar popularity over here for one of the UK's most excitiing prospects. FUDGE TUNNEL - dental distortion for homicidal cataleptics!

EUROPE (l-r): JOHN LEVEN, MIC MICHAELI, JOEY TEMPEST, KEE MARCELLO and IAN HAUGLAND

Halfwa

SWEDISH ROCKERS EUROPE ARE BACK IN ENGLAND AND PROVING THAT "THE FINAL COUNTDOWN" WAS NO FLUKE...AND THEY'RE BETTER THAN EVER. THE MESS TWINS JOINED THEM ON THE ROAD TO SINK A LAGER OR TWO

Words: JERRY EWING Pix: NICK MATTHEWS

Ex-METAL FORCES scribe Dave Reynolds and myself are scrutinising the latest edition of the worthy AOR mag *Boulevard*, and discussing, amongst others, the merits of TORI AMOS, GLASS TIGER, TAMI SHOW and all manner of AOR obscurities that would probably have most of you running for the haven of some Sub Pop nirvana (sic).

Reynolds is also intent on finding out just how many times he's been mentioned within *Boulevard's* hallowed pages. Not to be out-ego'd, I join him. The score eventually shows a worrying 2-1 in his favour, although some wag found time to have a go at a recent RICHARD MARX LP review I'd penned.

Opposite, EUROPE's press officer giggles into her portable phone.

"I hate using this thing, it's so pretentious," she'd whooped before we set off, handing the offending item to yours truly so I could phone the office to find out just why prize mess Nick Matthews is late (again!).

The resultant mess is littering the seat next to me and offending anyone who actually comes near him. Unfortunately good taste and decency dictate that I can't actually describe *what* he's doing, suffice to say you'd probably not be surprised if I indeed were to tell you!

After Reynolds has described how new AOR deities TALL STORIES now influence what he wears (later we'll both seek out the most disgusting shirts that Newport has to offer!), talk drifts onto *Boulevard* cover stars EUROPE, the reason for our being on a train from London to Newport.

Tonight is the opening night of EUROPE's first British tour for almost three years, in support of their fifth album, "Prisoners In Paradise". Quickly putting all thoughts of the incessant parping of the 1986 chart-topper "The Final Countdown" out of sight and out of mind, whilst the latest EUROPE offering has been met with the usual cries of *pretty boy Pop band* accusations, it is, in fact, a solid, Heavy Rock album that further proves

down the road!

EUROPE are a valid Rock band who easily deserve more than British critics are prepared to give them. If by now you can't get along with that sentiment, then you clearly aren't prepared to give the band a chance, and you might as well give up reading now!

EUROPE are late arriving in Wales, where they're headlining what will turn out to be a solidly packed Newport Centre, but a steady stream of Rock-looking types around the town centre, and quizzical looks and girly giggles from the hotel staff where we are residing assures you that the band are definitely expected.

Refreshed and re-shirted we make our way to the venue, with crowds (not just girls I hasten to add) already gathering expectantly. They soon disperse when the human disarray that is Nick Matthews ventures outside for *a quick snout*!.

It is here that we first encounter Bo, EUROPE's tour manager. With the band sound-checking inside we are left for what seems like hours to sit on a small stone wall as it becomes apparant that the Swedish idea of a tour manager is something akin to a cross between a royal nanny and a royal minder. An *on the road* story, to both Matthews, myself and Lisa, the press officer, clearly has something to do with actually being with the band. Bo obviously doesn't quite see it so clearly.

After a couple of hours of Matthews moaning in one ear, Reynolds moaning in the other (and he doesn't even work for us anymore!), and me moaning to Lisa, we give up and go for a meal (apart from Matthews, who it is felt will damage our chances of being allowed entry to any reasonable feasting house!).

Showtime proves to eventually be a stormer. First night nerves abound, but then that is perhaps slightly understandable, but when EUROPE eventually hit their stride, they hit home with an awesome power some will never admit to. Highlights have to be the triple-pronged attack encore of "Prisoners In Paradise", "Rock The Night" and....you guessed it, "The Final Parpdown". Ba ba baa ba...The crowd naturally go nuts.

Aftershow is slightly conservative, although Joey Tempest is quick to offer everyone champagne and amiable guitarist Kee Marcello, remembering the last time we spoke, ambles over for a chat. Meanwhile the band happily sign anything thrust under their noses by the gaggle of female fans in a manner that reminds the onlooker that they clearly haven't forgotten how they got to be million-selling artists!

In the hotel bar afterwards things are even more refreshing. Drummer Ian Haughland and bass player John Leven have retired due to overdoing it the night before, but Tempest, Marcello and keyboard player Mic Michaeli appear, free from the watchful eye of Bo, and happily drink away the hours chatting to anyone and everyone.

Birding doesn't quite seem to be on the agenda however, at least not for the band, and as the Mess Twins are the last two propping up the bar in true MF style, only the band's product manager at Epic seems to have reaped the fruits of several hours careful chatting-up, and disappears from the bar, pretty young girl in tow!

The next morning the curse of Bo seems to have struck again. Despite the fact that this particular half of the Mess Twins is, true to form, late getting out of bed, EUROPE clearly get up even later. With photos and interview still to be done, a quick natter on the tour bus seems like the best bet, as the band make their way to Wolverhampton for the next show.

Not so! 'Tis the train for us, much to the bemusement of Lisa and myself. Matthews meanwhile has other things on his mind!

A wind-up has been perpetrated from the office, and Editor Malcolm Dome has summoned Matthews to the office at 9.30 a.m. on Monday morning (today is Friday) on a trumped-up charge he is still in the dark about. Hilarity no doubt abounds back in London, but I am left to a constant stream of pestering as the poor chap desperately tries to find out just what it is he has done!

Eventually a sullen quietness surrounds the Mess, and the rest of the journey to Wolverhampton is peaceful, save for the odd grumble from Lisa, who's portable phone battery has run out and she can't gossip with her office!

Contrary to popular belief, it doesn't always rain in the Midlands, and our arrival is greeted with brilliant sunshine, despite a chilly breeze (it is decided by all that it is best to stand up-wind of Matthews). The venue, Wolverhampton Civic Centre, is quickly found, and, much like Newport, the band haven't turned up yet.

A quick chat with support act PINK CREAM 69 proves that despite the press not wanting to have anything to do with them, the crowds have been mostly favourable. Not as favourable, at least to the Mess Twins, is yet another bout of standing around waiting. Time is rapidly running out and nothing's been done.

When the band turns up Bo announces he wants no shots taken on the tour bus. Next he'll probably cancel the interview! More standing around is followed by the soundcheck, and this time we watch the band blast through versions of set-opener "Seventh Sign", "Superstitious" and "Little Bit Of Lovin'" in decidely heavy manner. Watching them like this, suddenly you're no longer surprised one hack once described them as *"Louder than Motörhead"*. If anyone hits the drums harder than Ian Haughland, I'd like to see it!

Finally, the demonic Bo relents. A photo shoot is granted, and eventually we do get to take pix on the

EUROPE get acoustic in Wolverhampton

JOEY's back in Britain

tour bus, as a gaggle of well-behaved fans calmly wait for the band to return to the stage-door before pestering for autographs. As with the Newport audience, EUROPE are clearly now attracting a more serious-minded Rock fan, of both sexes.

After what must now amount to almost 24 hours in total of waiting around, we are finally ushered into the inner sanctum of EUROPE's dressing room, where the group calmly sit around talking. With an honest bonhomie Joey Tempest and Mic Michaeli offer drinks and set about finding a quiet corner for a quick chat. Bo is nowhere to be seen.

Drinks in hand, and happily seated, Joey notices an ELECTRIC BOYS feature in MF and both he and the keyboard player enquires after their fellow countrymen with an earnest interest, before talk moves eventually on to EUROPE themselves.

"It was an interesting era in time, the mid-'80s. There was BON JOVI, DEF LEPPARD, SCORPIONS...Actually the last-named "Love At First Sting" LP was one of the first to break, and for the first time Hard Rock was accepted and played on government-run radio (*I think he means Radio One - Ed.*). That was the first time in history I think. We were part of that, we sold around six million of that record, but we never ask ourselves that question."

Joey Tempest is responding to me wanting to know why EUROPE today don't hold the same status as DEF LEPPARD and BON JOVI, two of the bands alongside whom they broke through into the mid-'80s mega-band area. Whilst those two particular bands still occupy the upper echelons of the Rock dome, despite not having released material since the latter half of the '80s, EUROPE still have to suffer sneers and jeers.

"We're very happy with what happened," continues the singer.

"It's very hard to say why we're not that big," espouses Michaeli. "I think we were lucky at that time with that song."

Ah yes, *that song*. "The Final Countdown"! Number One the world over back in 1986. Ba ba baa ba...Surely it must be something of an albatross around their collective necks, the amount of flack they've taken ever since an'll.

"It's happened to many other bands," explains Joey. "Look at FOREIGNER with "I Want To Know What Love Is". After that it is very hard. and you have to fight your way back. But I think that whole album was very good for the band, but that song made things hard for us. Everything we wrote after that was compared to one song, and if we'd have tried to write something like that song it would have been worse.

"We just have to continue to search for new ways, and hopefully one day it will happen and we'll be that big again. But we're happy. We're a Rock band and we can still shift a million albums every time."

Despite the fact that EUROPE have continued to heavy things up over the two post "...Countdown" LP's, and walked off with the honours at 1989's Milton Keynes show headlined by BON JOVI, they've still been subject to vitriolic attacks from those that just won't grant them the time of day.

"The teen thing, yeah, the media really played on that," sighs Joey. "It was a bit annoying looking back on it. Now I think we're proving to people we're not like that, with good albums and tours."

But surely EUROPE shouldn't still have to be out there proving themselves!

"Yeah, you're probably right, but we have to in a way," Tempest continues. "We did two albums before "The Final Countdown" ("Europe" and "Wings Of Tomorrow") that were released in Scandinavia and were pretty heavy. "Wings Of Tomorrow" I particularly like, in fact "Seven Doors Hotel" (now sadly absent from the band's live set) is pretty much an anthem in Japan."

Has it then now reached the stage where such criticism is by and large ignored by the band?

"Yeah I think so," muses Joey. "We don't really think about it anymore. We know we're a good Rock band. Come out and see us and understand what it's all about. Just to think about "The Final Countdown" and look at things from that angle is very one-sided."

This current EUROPE tour (which included a support to METALLICA in Japan!) brings them back to the UK for the first time in almost three years.

"The tour has been a good one actually," announces Mic. "After Scandinavia we played Belgium and Holland and it was incredible. After each song the crowds would be singing their own stuff, it was just fantastic. Germany came as a surprise, because the shows weren't sold out before we got there, but as soon as we started playing they sold out immediately."

"It's true EUROPE fans on this tour," adds Joey. "Not just those people swayed by charts and stuff."

What about America?

"Well, we're not really happening over there," admits Joey. "But the record company say they're going to give it one more chance, so we'll see. We're more happy with the UK. They're doing a great job (indeed, a darn sight better than they did with 1988's "Out Of This World")."

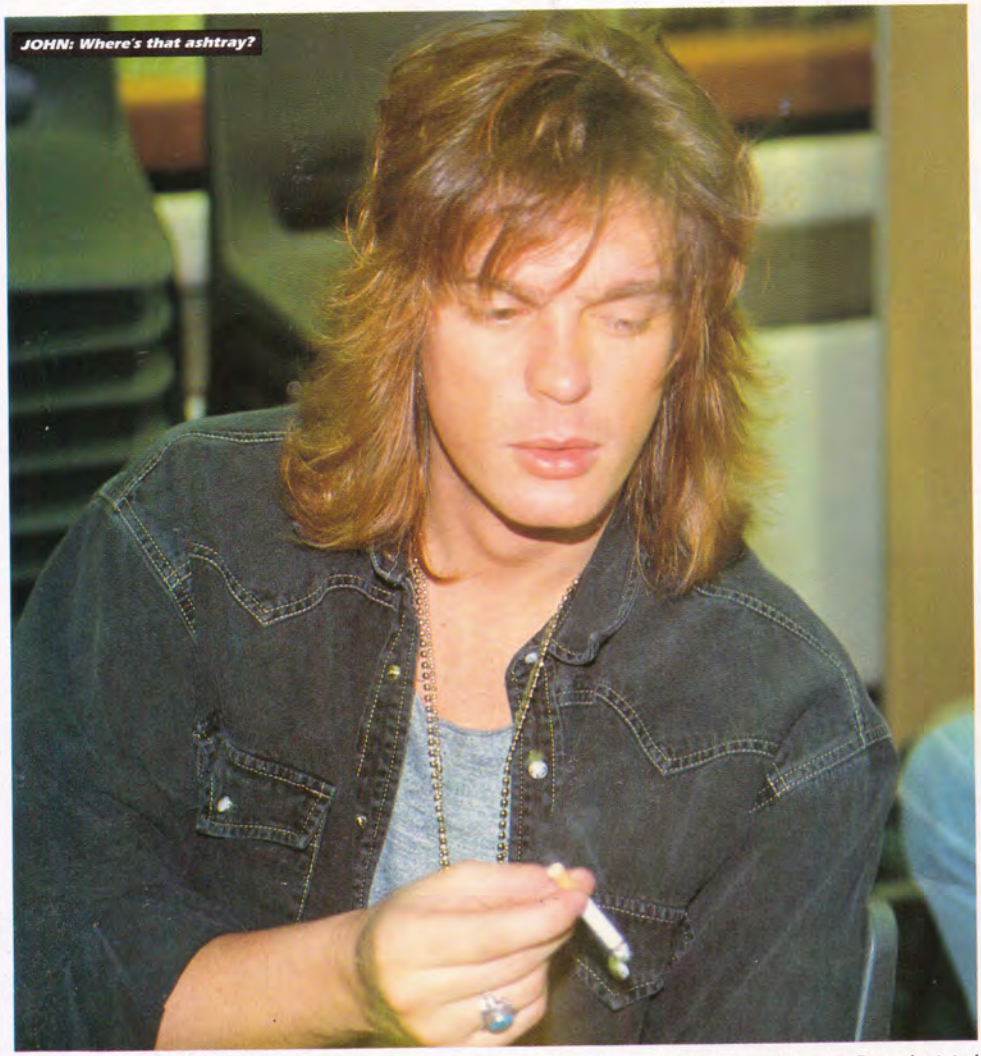
"We're a little disappointed with America," comments Mic. "We toured over there with DEF LEPPARD and did pretty well in 1988. But it's such a hard situation over there, especially with the recession. MR. BIG have got a Number One single over there and they're still playing theatres."

How about good old Blighty? As I said, it's their first time here for almost three years (the last time being on Joey's birthday).

"I had a great time last night," laughs Joey. "We'd had a day off after recording our next video (for "Halfway To Heaven" at The Marquee), so it was good to be back on-stage again."

One thing that may not have worked in EUROPE's favour is the amount of time taken to make the last two

KEE: only here for the beer


JOHN: Where's that ashtray?

records. "Out Of This World" followed two years on from "...Countdown" and "Prisoners In Paradise" some four years after that!

"Well we're happy that we've kept an audience," offers Michaeli. "And I'm sure that will stick with us. The British charts are so unpredictable. I mean, something can be Number One and then disappear the next week."

EUROPE have already tasted their best success since the heady "...Countdown" days with "I'll Cry For You" reaching the Top 30. To this extent, alongside "Carrie" and "...Countdown", "I'll Cry For You" is greeted with whoops of delight when aired live. One would hope that the decidedly heavier follow-up, "Halfway To Heaven" (out now folks) will follow suit.

One of the more pleasing factors about "Prisoners In Paradise" has to be Beau Hill's production sound. Light years away from Ron Nevison's at times weak approach to "Out Of This World". Two years ago, normally mild-mannered guiatrist Kee Marcello let forth a vitriolic attack on Nevison when I quizzed him on the matter. Today, Tempest and Michaeli are a little more conservative.

"At the time we were happy with it," opines Tempest. "You do your best when you're in the studio..."

"Looking back it could have been a bit more raunchy," offers Michaeli, warming to the subject.

"But we wanted to try someone else with the new album," adds Joey. "Beau Hill approached us, he saw us live and he said *'Listen, I'd really like to produce you. If you don't find anybody else, I'd like to do it.'*

"We thought that was really humble, and he was a really nice guy too. He became a really good friend."

What Hill has at last brought out in EUROPE is the classic DEEP PURPLE/UFO-style Hard Rock sound that they've so often claimed to hanker after.

"I think we've been moving more and more towards that anyway," claims Joey. "The first two albums were very much like that, much more in-your-face."

Initial press was begun for "Prisoners In Paradise" back in January 1991, although the album didn't surface until October, fuelling a spate of rumours that Epic had turned down the record on the grounds that it was too heavy, and sent Joey off to wrote more Pop-orientated material with the likes of Russ Ballard.

"Not really," starts Joey. "We decided that we wanted to write some more songs."

"The thing was that we were supposed to finish the album in November, but then we started using this Q-sound system (a revolutionary technique that supposedly gives a more three-dimensional sound), and that put us back a bit," offers Michaeli. "We did a small tour around India and places and listened to the album, and decided to write some more material for the album. That's why there was a delay. In fact, that's when "Prisoners In Paradise" was written."

"Prisoners In Paradise" holds its place in the band's current set, along with most of the new material (opener "Seventh Sign", "All Or Nothing", "Little Bit Of Lovin'", "Halfway To Heaven", an acoustic version of "I'll Cry For You", "Bad Blood", "Homeland", "Got Your Mind In The Gutter" and "Girl From Lebanon"), with an ease which allows EUROPE to come across with the enthusiasm that was evident when Joey Tempest formed the band with John Leven back in 1980.

"When we lose that I don't think it will be fun anymore," admits Tempest. "I love dancing and going wild on stage. You just go for it!"

Go for it EUROPE certainly do. Their show at Wolverhampton Civic Hall must rate as one of the best gigs I've ever witnessed. From the three-guitar attack via Marcello, Michaeli and Tempest that kicks things off, to the parp-drenched strains of final number "The Final Countdown", EUROPE Rock with a vengeance that would certainly hush up their detractors (most of whom wouldn't even do the band the honour of turning up once to witness their live spectacular).

WOLFSBANE's Blaze Bayley is to be seen singing the band's praises to anyone who will listen, and after show is there to be seen drinking with the band in equally celebratory style. Also in evidence are a multitude of excited fans who gather around each member clutching whatever memorabilia they've brought along to be signed. EUROPE respond in a manner that shows they know how they got here and they're still enjoying every minute of it.

"It's still a good feeling," confides Joey. "I think we'll always have that approach. We love to meet the fans, although sometimes it can be a pain in the arse, but I like to talk to the fans about our music and stuff."

"They are the reason we're here, so we owe them. Knowing that a lot of kids listen to our music at home, just the way we did with the bands we liked, one day they might be up there doing it just like we did," adds Michaeli.

"We could ignore them, but it's just not us," is Tempest's parting shot.

The EUROPE bandwagon rolled on around the country, giggling press officer in tow for many of the gigs, as well as some more celebrated (at least in this piece) members of Epic Records. Fortunately, Nick Matthews was only to be seen once more at Hammersmith, but soon vanished as the band happily party'd on down once more.

Never have I seen a band enjoying themselves more than EUROPE on this tour. They might not be hitting Number One at the moment, and they may still have to suffer cruel jibes about what they do, but at least they do what they do with a passion and honesty sadly missing in many of todays contempory Rock outfits.

Show me a band who deserve to be one of the biggest Rock bands in the world, and I'll show you EUROPE. It's as simple as that! ■

- the - Living - dead -

NAMED AFTER A CLASSIC HORROR MOVIE, WHITE ZOMBIE HAVE JUST RELEASED THEIR FIRST ALBUM FOR A MAJOR LABEL. GARRY SHARPE-YOUNG INTERROGATES VOCALIST ROB ZOMBIE ON THE MEANING BEHIND THE TITLE "LA SEXORCISTO: DEVIL MUSIC VOLUME 1"

Pic John Ricard

To say that WHITE ZOMBIE are weird is on a par with suggesting that our very own Mark Blake reckons UFO are sort of OK. WHITE ZOMBIE are indeed *weird* and their debut product for Geffen, "La Sexorcisto - Devil Music Volume 1", is as formularised as the reputed medieval female Pope! Like, things aren't supposed to be this way.

Basically, what you get for your money is pretty basic Metal laden down with all manner of spoken dialogue, movie snippets and TV discharge. Some of it provokes the reaction I'm sure the band would want, whilst other segments, it has to be said, come across a trite hackneyed, such as the twiddling of a radio knob between tracks. Overall, though, guitar solos are replaced with everything including the kitchen sink, and it certainly makes for interesting listening.

The band have actually been slogging the American circuit for quite a while, having released the albums "Soul Crusher" and "Make Them Die Slowly" in '88 and '89 respectively, as well as the "Psycho Head Blowout" EP in '87.

WHITE ZOMBIE have, in the past, suffered from ZODIAC MINDWARP comparisons, having fostered a somewhat scuzzy image to say the least, something lead vocalist Rob Zombie is eager to talk about.

"Yeah, we were compared to ZODIAC a lot in the early days. But I think it's more or less gone away now, and people now recognize us for what we are - whatever that is!"

For someone quite willing to call himself Rob Zombie, the guy in question is unassumingly contradictory in his manner. He's quietly spoken and not in the least verbally brash. Rob looks like the late BOB MARLEY's restless zombie, having a definite 'dead dread' persona, in contrast to the record label's biog, which alludes that Rob, guitarist 'J', bassist Sean Yseult and drummer Ivan dePrume aren't exactly the nicest of people. But then, Rob sees such hype for what it is.

"Well, I don't know what our label biography says, but that's record companies for you! I wouldn't say we were 'bad' people, but we do have certain attitudes living as we do in New York City. It's a tough place and it's also extremely diverse. That fact is reflected in our music.

"I don't think we'd sound the same if we came from Alabama or Nebraska (or Walton-On-The-Wald?) I'm sure we'd be just as stimulating, just different. We've never had the band anywhere else other than the craziness of the city though, so who knows?"

Let's take it back to the early days and the "Gods Of Voodoo Moon" single. Quite a rarity, I understand?

"Yes and no. I don't know about rare, but they're hard to find. Lots of people ask me about it, because we only had 300 pressed and some seem to think I have 300 still in a box, but I only have one copy."

So, following self-financed and Independent releases, you've finally signed with a major. Why did you choose to go with Geffen?

"At first it was very hard to make a choice, and we were talking to a lot of different people too. Really we ended up signing with Geffen because they seemed to know the scene and the music. They weren't blindly searching for the next big trend. We are not NIRVANA, y'know. Believe me, that's all a lot of record companies want - the next NIRVANA."

I would imagine you've found it pretty difficult in the past finding compatible bands to support...

"It's funny you say that because we've played with a wide spectrum of bands, from DINOSAUR JR to SLAYER, from SUICIDAL TENDENCIES to SOUL ASYLUM. I guess none of those bands would with each other, but we've played with 'em all and gone down well with all of them."

How do you think the album will transfer in a live gig situation? Are you going to use tapes?

"It actually works really well, and we don't need to use tapes, because generally we're very loud so a lot of the effects we don't need to do. I guess we're so loud people don't notice - they're probably too busy jumping offstage! We're gonna be bringing in a lot of visuals now we have some money, because people tend to get bored at live shows; they have very short attention spans. We could play without it, but I think it will make a WHITE ZOMBIE show more lively, more Hardcore."

Your press release kicks off subtly with a quote from Charles Manson (Guru/Murderer/Nutter). What are you trying to say by using a quote that basically says society needs 'bad' guys?

"We thought it summed up the whole record. Manson was very weirded out, and so is this record. It's a bad vibe. There was a lot of Charles Manson we wanted on this record itself, but our lawyer wrote to him and we got a reply telling us that he wanted nothing to do with the record. I think he even said it would be bad for his image!"

Bad for his image!! A multiple murderer with a swastika carved in his forehead thinks WHITE ZOMBIE would be *bad for his image!* And if Manson cannot relate to the music, then just *who* will? It's a question Rob can't rightly answer.

"I don't know really. The metal kids, I guess, and all the Hardcore followers. While we were making the album we did think, 'Who's going to like this?' We shall to wait and see."

Apparently, in the past you've fallen foul of the notorious American Christian fundamentalists. Don't you think that starting off your album with a song called "Welcome To Planet Motherfucker" will wind them up again? Aren't you being deliberately antagonistic ?

"Maybe, but they're just a big joke. We're not devil worshippers or out to twist anybody's mind. We're not looking to upset anyone on purpose."

You don't think you are deliberately *courting outrage? I mean, calling the album "...Devil Music Volume I" is baiting these people, isn't it?*

"Well, they are just a joke and the whole country knows it, so we use that title in a joking fashion, because it is so ridiculous. WHITE ZOMBIE are about entertainment and playing hard music. If people want to get upset about it, then that's up to them. It's not my problem."

"La Sexorcisto: Devil Music Volume 1". I bet we won't see the video on *Highway!*

WHITE ZOMBIE have just issued their latest album, "La Sexorcisto: Devil Music Volume 1", through DGC.

THE BRIDE WORE BLACK

SPREADING DOOM AND GLOOM IN THEIR WAKE, YORKSHIRE'S MY DYING BRIDE ARE OUT TO BRING NEW MEANING TO GOTHIC MUSIC. GUITARIST ANDY TEARS AWAY THE COBWEBS, WITH A LITTLE HELP FROM MALCOLM DOME

'Black' absorbs. Readily. Comfortably. Eclectically. One can lose all perspective within 'Black', which is arguably why so many find a reassuring sense of embryonic helplessness when confronted with this extreme beyond the spectrum.

Indeed, one can *feel* 'Black' - intensely, devotionally, devoutly. It is the clamber of cobwebs. It is the timbre of fear. It is the deconstruction of sensitivity. It is the dispersal of time and energies. It is nihilism. It is the inspirational despair for so much of literature, music, arts and humour. Without 'Black', many of us would live within the amber of rigid natural law, incapable of fulfilling our capacity.

It's no wonder that so many Rock/Metal bands over the years have taken refuge within 'Black'. But few appreciate this concept. And even fewer are able to harness and aknowledge its potency. MY DYING BRIDE are one such enigma.

It may seem incongruous to depict such Gothique interactions and reactions which bubble away within the cauldron of MY DYING BRIDE's talents coming from Yorkshire, but that is precisely where this band are based - in particular Bradford. Just goes to show that geography isn't a true parameter. Born in June 1990, when the combination of Azz (vocals), Calvin/Andy (guitar) and Rick (drums) first fused, the band made a significant impact a few months later when their first demo, "Towards The Sinister", was recorded, eventually finding its way into the harsh light in February last year, creating a stir because of the absence of a bassist - not a deliberate act of rebellious creativity, merely the result of being unable to find a suitable candidate at the time!

By March, MY DYING BRIDE had signed a brief deal with French label Listenable Records, eventually releasing the intriguing single "God Is Alone"/"De Sade Soliloquay". Now they're on the Peaceville label, have an EP titled "Symphonaire Infernus Et Spera Empyrium" (combination of Death Metal, Doomy hysteria and Shakespearian melodrama) about to be released, and a line-up completed by bassist Ady and violinist Martyn.

"If people get the idea that we have a Gothic feel to the music, then that's fine by us," explains Andy, when faced with the consequence of attempted categorisation. "That is the idea. We hope that our music is hard to categorize, but there is definitely that Gothic element to what we do.

"Being signed to a small label like Peaceville obviously means that we have restrictions on what we can do financially, but we also have more creative control. They won't try to force us into certain directions, because they know we won't accept such a thing."

For the band, the next step is to release their debut album, "As The Flower Withers" (a title, says Andy, that "gives off something similar to our name"). Co-produced with Peaceville mainman Hammy (as is the new EP), the tracks set to be included are:

"Silent Dance" - "This is basically an instrumental introduction to the record. It is very morbid in style and construction."

"Sear Me" - "The lyrics to this one are entirely in Latin! We leave Aaron to write all the lyrics on his own, so to some extent what is said in any song comes only from him. Mind you, we all discuss the contents of a song and we'll all suggest various changes - most of which Aaron will reject! However, we are a democratic band and we do talk about the lyrics. And if the general opinion is that something doesn't work, then it will either be altered to suit everybody, or else thrown out entirely. To get back to this song, it deals with the concept of gaining pleasure through pain. It's about torturous sex, the notion of bondage and peculiar things like that!"

"The Forever People" - "Now this is about the bible and the fact that it will be with us forever. Personally, I have to say that I do not believe in God. But if anyone couyld prove to me that he does really exist, then I'm open to persuasion. But to prove something so major to me would be very difficult. Something pretty epic would have to occur."

"The Bitterness And The Bereavement" - "It's about someone close to Aaron dying and his consequent feelings of sorrow and anger. It's about how he turned towards God to confront him for this loss."

"Vast Choirs" - "This has no direct subject matter."

"Mass Alliance" - "This is a song about Heaven and Hell and has a real old feel to it."

"Erotic Literature" - "Again it deals with the bible, and how Americans in particular seem to get high on what it contains. It's almost like a drug, and the eroticisms seems to stir some people like pornography!"

"The Return Of The Beautiful" - "To me this is the best song on the LP. It's about 15 minutes long - a real epic and is basically a love song."

The album is due out in May, although it was actually completed on January 6, a delay brought about by Peaceville sorting out various business aspects.

"The delays do piss us off, but what can we do about it? It did make us think that we'd made a mistake in signing to Peaceville, but all that is in the past now."

The band will also be taking to the road in April, playing four UK dates with MASTER and IMPALER (see *Tour De Force* this issue for details), a seemingly incongruous mix that perfectly describes MY DYING BRIDE's determination to remain unique and beyond classification.

"We are all a little surprised by what we've achieved so far. But in all honesty, we have no real idea on pursuing any particular direction in the future. We shall just take everything as it comes."

MY DYING BRIDE represent the finest of all British musical traditions - the voyeuristic capacity to take the results of fornication of eccentricity with deeply-rooted inspirations, tie them to the livewire tentacles of 'Black'...And then devour the remains in a welter of saliva and extremity. Whilst the mainstream of the UK musical scene continues to plod, it's comforting to know that the edges are still blurred by *true* genius! ■

MY DYING BRIDE have just had an EP titled "Symphonaire Infernus Et Spera Empyrium" released through Peaceville. They will be touring the UK with MASTER and IMPALER during May.

OBITUARY HAVE JUST ISSUED THEIR THIRD ALBUM, "THE END COMPLETE". BUT VOCALIST JOHN TARDY AND GUITARIST TREVOR PERES WOULD RATHER TALK TO MALCOLM DOME ABOUT CELTIC FROST, MÖTLEY CRÜE AND HORROR MOVIES!

The final cou

Pic John Ricard

Bombs! Bloody bombs! Roadworks! Bloody roadworks! The combination of IRA bombs (both actual and threatened) and a local governmental compulsion for digging up major arterial routes has reduced London on this late February day to the level of efficiency one would normally associate with a Third World country, not 'The Centre Of Civilization', as we like to think of our capital city. Honestly, one cannot help but wonder what tourists make of us, as we stumble through the metropolitan darkness caused by an inability to deal with anything remotely astride from regulation situations. Cholesterolic rubble from road 'improvements' and explosions has reduced us to a state of transportation catatonia. Things just ain't what they used to be, as my taxi driver hurtlingly points out as we shudder along towards the Columbia Hotel in the centre of London and an assignation with OBITUARY.

The public transport system has been shut down, and the traffic out on the streets is bumper-to-bumper, anger-to-frustration. Still, it's turned out nice again, and those friendly lads from OBITUARY are in town to bring a warm glow to our frenzy. For OBIES (*OBIES?* Christ, how can such a virulent band possesse such a cuddly nickname?!) vocalist John Tardy and rhythm guitarist Trevor Peres, it all must seem a long way removed from the gentle pace of life in Florida. It's probably all rather confusing. Still, they're happy enough, staying in the same hotel as CELTIC FROST legend Thomas Gabriel Warrior.

"Yeah, we met him last night in the bar," enthuses Tardy. "It was really cool! In fact, we might actually get to write a song or two with him in the future."

"Actually, I have to admit that when I first heard Tom's first band HELLHAMMER through their EP "Apocalyptic Raids", I hated them," continues Peres, warming to the subject, as the chaos outside on the roads recedes under

ntdown

an attack of caffeine and enthusiasm. "It was all so extreme. Then I got into CELTIC FROST, and through that eventually discovered how brilliant HELLHAMMER truly were. They were such an influential band as well.

"My favourite FROST records are the early ones like "The Emperor's Return", "Morbid Tales" and "To Mega Therion". Man, they were so good! I think they made a big mistake when they recorded "Cold Lake", because it was such a radical shift. The whole thing - the more commercial sound and the almost Glam image - just ruined them. But a lot of bands make that error. The trick is to develop very slowly and carefully, so that you don't alienate your fans. METALLICA have done it the right way. If you compare the "Metallica" album with their debut "Kill 'Em All", the band are so different, but they didn't just make a radical jump, as was the case with CELTIC FROST."

"You've got to keep changing and developing as a band," adds Tardy. "SLAYER have constantly updated their sound and style as well, whilst staying true to their roots. And we have also learned the same lesson. What would be the point of us doing another album like our debut, "Slowly We Rot"? That's one of the reasons why I believe that KING DIAMOND has faded away - he's made no attempt to mature. Every record he makes sounds the same. And whilst I like records such as "Abigail", you can only go so far with it. KING's previous band MERCYFUL FATE were brilliant, though. Remember their first full album, "Melissa"? The first side in particular was absolutely amazing. There were so many bands from that period who were incredible, but have faded away now. We thought of the idea of an alternative Lollapalooza tour with VENOM, POSSESSED, CELTIC FROST and MERCYFUL FATE. I'd be down the front for that one! Maybe XECUTIONER (the band from whence came OBITUARY) could open for them?!

"The trouble with those bands is that whilst they were all pioneers of a sound and style, all of them pretty much got shot down for what they were doing. It's only with hindsight, and when they no longer really exist, that they can be appreciated for what they were and how much influence they had. Maybe they had to be sacrificed to allow the genre to develop. It's a strange idea, but one that always seems to be the way with those setting new standards in Rock music."

JOHN TARDY

Pic Joe Handley

The eagerness with which Tardy and Peres openly discuss music and their faves is refreshing and encouraging. For there are too bands around these days to whom the notion of an interview is merely a vehicle for promoting their wares - the clichés of *'We've progressed musically'] and ['This is the best album we've ever made'* cease to be funny after several years. They become monotony in monochrome. Thus, OBITUARY's keenness to talk about their love of music is a delight.

"We do enjoy listening to a lot more than just Death Metal," muses the six-stringer, his EMF baseball hat proudly clamped down firmly over his ears. "The trouble with most Death Metal *fans* is that they won't listen to anything else; they're so narrow-minded in their outlook. Just give them gore and blood, and they're happy. But we have got wide tastes. We love artists as diverse as ZZ TOP, STEVIE RAY VAUGHAN, THE SMASHING PUMPKINS and FUGAZI. In fact, if you listen to the title track of our new album, "The End Complete", you'll hear a definite FUGAZI influence at the end. I'm also into EMF - they're fucking cool - and another British band, BLUR (on the Food label). They are something special."

Moreover, OBITUARY seem to have a firm hold on the more melodic scene, even proffering their opinions on the current situation within the MÖTLEY CRÜE camp. OK, are you ready for this? Over to Peres:

"I really can't imagine MÖTLEY CRÜE without vocalist Vince Neil. Yeah, I know he doesn't have a great voice, but he was still a focal point for the band. And a lot of girls got into MÖTLEY because of him. So, without the guy they might struggle a little bit. Actually, we are

going to suggest that John Tardy auditions for them. I can just see him up onstage singing "Dr. Feelgood", can't you. Well, I've heard the reason for the split is that the band want to go much heavier, whilst Vince doesn't, so John would be perfect! And if they're not interested in him, then perhaps MORBID ANGEL's David Vincent would fit in. After all, he wears the right trousers!

"The situation with MÖTLEY is similar to the one that VAN HALEN went through when David Lee Roth left them. Sure, they replaced him with Sammy Hagar, but it has never been the same, has it? Their records might still sell, but they're boring to listen to. You can't replace such characters and make it work."

I can see the shocked looks on the faces of OBITUARY fans across the MF readership kingdom. How *can* OBITUARY talk about such acts as MÖTLEY CRÜE and VAN HALEN? Don't they understand that these bands should villified not lauded?! The fact of the matter is that both Peres and Tardy offer more than Death grunts and coffin tableaux platitudes. They refuse to be pigeon-holed and are quite prepared to express opinions, both in their verbiage and the music they perform. And if you doubt the sincerity of this reasoning, then check out "The End Complete", arguably the band's most (ahem) complete work to date. Not only a blanket of petrol upon a raging furnace, but also a considered maturation. It has the viral pneumatics of their debut effort, "Slowly We Rot", together with the more melodic viciousness of "Cause Of Death", their second offering. And both the pair sitting in the bar at the Columbia Hotel sipping coffee are very happy with the results.

"We really feel that it combines the best of our previous two LPs," begins Tardy. "Sure there are a few new ideas and riffs present, but in general I think OBITUARY fans will find this album easy to identify with. I feel that it's taken us a while to find our sound and style, but now we're happy with what we've got. But, whilst we are aware of what our fans expect from us, we aren't governed by that situation. We just follow our own instincts. Mind you, we are also aware that we cannot afford to alienate our following, and if we changed too much then we'd have a problem. It's a case of taking a leaf out of METALLICA and SLAYER's book and developing slowly."

Of course one problem faced by OBITUARY (Tardy, Peres, returning lead guitarist Allen West - he displaced his successor James Murphy - bassist Frank Watkins and drummer Donald Tardy) is that of getting tarnished as being of the same ilk as many others from the Florida area, as being linked with the likes of DEICIDE, perceived Satanists to a man(iac). Yet, Tardy accepts this with a shrug of his relaxed persona.

"Sure, bands such as DEICIDE give Death Metal the reputation of being played only by practising Satanists,

***"The trouble with most Death Metal fans is that they won't listen to anything else, they're so narrow-minded"* - Trevor Peres**

and we have come across people who believe that we are also Satanists because of the music we play. But we just hope that as the genre becomes more popular then an increasing number of people will realize that the music isn't to be taken so seriously."

"You know," adds Peres, "there are those who claim we must be Satanic because of our name! Hey, these people obviously don't know what the term *'obituary'* means. You see the word every day in every newspaper - does that make *them* Satanic publications? Mainly it's older people who are worried about us, but we just hope that slowly we can change their viewpoint. And with this sort of music getting increasingly bigger, I think that'll help its acceptance as something other than Satanic. One problem is that so many - fans and others - miss out on the humour within the music. You *can't* take it so seriously, can you? We had an instrumental track called "Words Of Evil" on the "Slowly We Rot" LP, but most people didn't get the joke - an *instrumental* called "*Words* Of Evil"? It's all about perception, and Death Metal is seen as being rather unsavoury at the moment."

Dressed in a relaxed attitude and attired in quiescent bonhomie, it's difficult to equate Tardy and Peres as being closely associated to someone like DEICIDE's Glen Benton, who parades an inverted cross on his forehead the way many of us sport soccer colours (Demon Rovers for the cup, eh?). But that is misnomer of Florida as a Death Metal haven, sculpting an innumerable of bands from its stateline curvature.

"I wonder why so many people regard Florida as the home of Death Metal," queries Tardy. "Sure, we've got a few of the top names in the genre, but most of the bands from around there form in their bedrooms and never get any further."

"What we love about Florida isn't the music scene, but the sun, the beach and women in their bikinis like bum fluff!" adds an eager Peres, warming to his subject. "Man, the women in Florida are gorgeous and we've also got some great bars. That's why we're happy to stay put! Actually, I've gotta say that wherever we tour there are always loads of attractive women around, even in Europe. We recently became the first international Death Metal band to play in Hawaii, and there were loads of girls all over the place. Phew!"

Mopping his fevered, over-hormonalised emotions, Peres slips back into his chair as the subject takes a routine detour into the dark, dank, devouring world of Horror movies. OBITUARY are shortly to shoot a promotional video for the song "The End Complete", but in their hearts both Peres and Tardy would love to get involved in making a classic video that reflected their interest in Horror films.

"If we had the money it would be great to make something like "Thriller" and really do a number in the Horror style," admits Tardy. "But it would take a lot more cash than we have available at the present time."

"Maybe we should ask MICHAEL JACKSON to fund it!" interjects Peres. "He probably has about $100,000 in loose change in his pockets for that sort of thing. If not, we could always compromise and make the video for a little less to fit his pocket! Actually, we'd love to be asked to do the soundtrack for a Horror movie, but as yet no-one has approached us. I'm getting fed up with seeing all this heavy duty shit going down on the screen, backed up by this cheesy music. Remember *A Nightmare On Elm Street Part III: The Dream Warriors*? Why on

TREVOR PERES, JOHN TARDY and FRANK WATKINS

Pic Joe Handley

earth did they get DOKKEN to play two songs in the movie, including the title track. George Lynch wailing away on the guitar does not fit in with my concept of Freddy Krueger. Don't get me wrong, he's a great guitarist, but DOKKEN just weren't right to capture the atmosphere of the film.

"The trouble is that the people who put together these films are ignorant of their content. They try to get in commercial shit that belongs in *Baywatch* hoping that it will make the movie more accessible to the public, when they should be going for some serious Metal. But that doesn't just apply to the music, does it. The films themselves have become so boring. All these repetitive movies, continuing on a character have run out of ideas."

"Yeah," postulates Tardy, "look at the *Nightmare...* series. The first two were really good. But they soon ran out of good situations, and Freddy became dull. And the same applies to the *Friday The 13th* and *Halloween* movies. How many more times can you see Jason Voorhees and Michael Myers brought back from the dead to reap havoc? How many more times can they kill off some kids? It gets so predictable. You get the two teenagers making out on the bed when, suddenly, the killer strikes! It's time to bury such characters and come up with new concepts.

"One of our favourite Horror movies is definitely George A. Romero's *Dawn Of The Dead*. The scenes of zombies wreaking mayhem in a shopping mall are glorious. I wouldn't mind playing the part of a zombie in a film. There is something really cool about being able to act like a zombie. Everybody wants to be a zombie, it would seem."

"Another of the great Horror movies is *The Evil Dead II: Dead By Dawn*. It's got such a great sense of black humour and the actor who plays the main character Ash (Bruce Campbell) is excellent. Who knows, perhaps we'll get to work with one of those top Horrore directors one day."

And, given the funds, OBITUARY are not short of a few ideas themselves in this department. For instance, there's always a psychotic Disneyworld...

"We thought of the idea of an alternative Lollapaloosa tour with VENOM, POSSESSED, CELTIC FROST and MERCYFUL FATE. I'd be down the front for that one!"
- John Tardy

"Can you imagine *that?*" enthuses Tardy. "Every ride is rigged to kill. It would be great! Mind you, I can't see Disneyworld going for such an idea."

"Oh, I don't know," disagrees Peres. "If we paid them, say $1 million to shut down part of the park for a few days they'd probably be happy to oblige."

"It would cost more than that," argues Tardy. "You know, it costs $25 to get in these days, and it's always packed. Maybe we could think of constructing a part of Disneyworld on the MGM studio lot in Hollywood - that would save all the hassle with the Disney authorities, wouldn't it? Then again, maybe we could take over Universal Studios and film there! Can you imagine the *Jaws* shark leaping out of the water as you pass it, except rather than just frightening the onlookers it actually devours one of them?!..."

"Or," spurts Peres, getting into the swing of things, "there's the *Earthquake* ride. This one is set up so that you don't just get the effect of the earthquake, it actually happens around you, swallowing up everyone on the train! Don't bother fastening your safety belts - it won't do you any good...Actually, the way we're thinking, this isn't a promotional video, but a full-scale movie."

As the catch line for the Tobé Hooper film *Funhouse* once stated: *Pay To Get In, Pray To Get Out*. But all of this is far removed from reality. Dreams are wonderful experiences, but this plot will for the moment remain in the realm of fantasy rather than application. For OBITUARY, the immediate task ahead is to prepare themselves for the task of promoting "The End Complete". At the current time, the plan is for the quintet to tour the UK and Europe in May/June in a co-headliner with NAPALM DEATH, DISMEMBER probably completing the bill (for a full list of the UK dates, see *Tour De Force* this issue). It's the sort of bill that should be filmed by someone like George A. Romero. Quick, somebody get hold of MICHAEL JACKSON's bank account number, this is too good an opportunity to pass up! ■

OBITUARY release their third album, "The End Complete", through Roadrunner on April 4. They will be touring the UK in May with NAPALM DEATH.

BURNING FOR YOU

TAKE A FEMALE FIDDLE PLAYER, A PAGAN PHILOSOPHY, METAL ROOTS AND WHAT HAVE YOU GOT? SKYCLAD! AS THE BAND RELEASE THEIR SECOND ALBUM, "A BURNT OFFERING FOR THE BONE IDOL", MALCOLM DOME TALKS TO VOCALIST MARTIN WALKYIER AND GUITARIST STEVE RAMSEY

SKYCLAD (l-r): STEVE RAMSEY, FRITHA JENKINS, GRAEME ENGLISH, MARTIN WALKYIER, KEITH BAXTER and DAVID PUGH

BETRAYAL! A strong word, mayhap, but one eminently fitting for the SABBAT story. Consider. More than five years ago, this fine Nottinghamshire outfit seemed set to take Metal music to fresh levels of individuality. However, they failed to turn their undoubtedly unique aspect on the Metal scene into real creative offerings. They seduced only to traduce, if you will. Despite their craft and graft, they left many people (myself included) decrying a shrugging desire to bottle out on their potential, proffering only a rather pedestrian Thrash-esque style and becoming in the process a good yet run-of-the-mill Speed band.

"SABBAT was very much a compromise," agrees Martin Walkyier, once vocalist with SABBAT, now leading the excellent SKYCLAD from the front. "It was an uphill struggle for both myself and Frazer (Craske - the original SABBAT bassist, now a screen printer disillusioned with the music business). Trying to get our ideas across to Andy Sneap (guitar) and Simon Negus (drums) was rather like climbing a hill covered in oil and broken glass. We wanted to take the SABBAT concept the whole way, whereas the others just wanted to go onstage in jeans and T-shirts, playing basic, loud Metal."

I mention SABBAT for no other reason than an understanding of their plight is crucial in getting to the crux of SKYCLAD. SABBAT had the mobility and deviation of thought to really become a force, Yet the original band fell apart after two LPs ("A History Of A Time To Come" in 1988 and "Dreamweaver: Reflections Of Our Yesterdays" a year later) leaving Walkyier to pick up the pieces of his career. Now he is busily developing the style stifled previously.

The first sign of a successful future came last year with the LP "The Wayward Sons Of Mother Earth", wherein Walkyier was joined in his quest by ex-PARIAH guitarist Steve Ramsey. At that juncture, the band was very much perceived as Walkyier's project, with assistance from Ramsey.

"We actually did a set of demos for Noise Records with just myself, Steve and a drum machine," recalls the vocalist. "And on that basis we got a deal *before* the band was together. The label wanted us in the studio very quickly - and so there was no time to develop a group image."

Thus, although joined by bassist Graeme English and drummer Keith Baxter, the initial aspect of SKYCLAD was very much based around the founding duo - Walkyier's lyrics, Ramsey's music. And, in an effort to attract die-hard SABBAT fans, the style was perhaps a little Thrashier than was ideally intended. Still, it was far stronger than anything ever forwarded by Walkyier's original band!

Now, however, things have moved apace. Recruiting female fiddler Fritha Jenkins and rhythm guitarist Dave Pugh (ex-DAM), SKYCLAD have come up with an album titled "A Burnt Offering For The Bone Idol" (the title attacks general music biz apathy) that has as much to do with Thrash as politicians have with the fine art of veracity! This is an amalgam of IRON MAIDEN-style Power Metal (circa "Killers"), JETHRO TULL rustic belief (circa "Songs From The Wood"), Folky attentiveness and a boldness of invention that makes it a fully rounded and adventurous position. Indeed, the re-birth of the SABBAT principle.

"We were quite surprised by the reaction to the last LP," says Ramsey. "We had hardened Death Metal fans telling us how they enjoyed "Widdershins Jig" (a very rural jolt). Now, we have taken it further and Metal fans so far have been very positive about it. We've toured with the likes of GAMMA RAY, XENTRIX, OVER KILL and THUNDERHEAD and have always been well received. The fans appreciate what we are doing. I'd love to be in the audience and see us play - it must be weird."

I won't go on at length about this record - suffice it to say it is intelligent, contemporary and a challenge. Moreover, whilst many bands go for a wide-ranging sound in the studio they cannot hope to recreate onstage, SKYCLAD will *only* put on record that which is within their reach live.

"You can get caught up in experimentation for its own sake," agrees Ramsey. "But we are consciously avoiding this pitfall."

"I have got fed up with listening to bands on record with Opera singers and all manner of strange instrumentation who, when onstage, are no more than a basic Heavy Metal band," adds Walkyier. "We reject anything we cannot do live."

All of which means that Fritha will be seen live playing not only the violin, but also keyboards and the mandolin. And her acquisition was almost a stroke of fate, as Walkyier explains.

"We were talking about getting a fiddler, a *female* fiddler at that. The next thing we know, she walked into our manager's office! Coincidence? Well, Eric (Cook - the aforementioned manager) had told the singer in a Folk band called PRELUDE that we were looking for a female fiddler. And she told Fritha, who had just graduated from music college."

The rest could be history.

As for future plans, the six-piece will not extend their ranks for any forthcoming engagements, studio or stage.

"Any more instruments we intend to incorporate, we'll learn ourselves," determines Walkyier. "After all, any more people onstage and we'll begin to resemble a football team. We'll have to start wearing numbers on our backs!"

Watch out for further touring from SKYCLAD very shortly, amnd also for the appearance of a cover of THIN LIZZY's seminal "Emerald" on the B-side of a future single.

"We've done a version of it," explains Ramsey. "But as yet it isn't mixed down. We also have two tracks left over from the first LP - "When All Else Fails" (old SABBAT lyrics set to new music) and the ballady "A Room Next Door") - which might surface on singles."

All of which leaves Walkyier's Pagan philosophy to discuss - except that so much has been written on this subject and its position lyrically with SKYCLAD that it would seem grossly unnecessary to indulge in this art once again. Suffice it to say:

"I have a respect for the earth and its natural resources. When I was younger, I spent a long time reading about religions of the world, and it was the Pagan ideal that seemed to make the most sense. To me it's a state of mind, rather than being like Mr. and Mrs. Jones who work in a building society and once a week dance naked with a sheet over their heads!"

Arguably the greatest challenges for SKYCLAD now are to be seen as a *band* rather than Walkyier's solo project, and also to get beyond the tag of *'Featuring ex-SABBAT vocalist Martin Walkyier'*. On the former, both the singer and Ramsey (who wrote all the music for this LP whilst flat on his back recovering from a mysterious haemorrhage) insist that there is now a unified band philosophy in place. As for the latter:

"I'll probably have the tag 'Here Lies Ex-SABBAT Vocalist Martin Walkyier' on my headstone! But I think that I'm beginning to bury the past."

With "A Burnt Offering...", Walkyier has taken a great stride towards expunging such an horrendous epitaph. ■

SKYCLAD's new album "A Burnt Offering For The Bone Idol" has just been issued through Noise.

HIGH STAKES & DANGEROUS MEN

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ESSENTIAL!

AOR LEGENDS FOREIGNER ARE ABOUT TO RELEASE A GREATEST HITS PACKAGE IN THE UK. AS RUMOURS ABOUND ABOUT LOU GRAMM RE-JOINING THE BAND, JERRY EWING TALKS TO GUITARIST MICK JONES AND MARK BLAKE RAPS ON WITH LOU GRAMM TO FIND OUT JUST WHAT IS GOING ON

MICK JONES

FOREIGN

"We're just in the process of writing the new album, and we've got about half of the material done. We're thinking about going into the studio in about six weeks time to do another FOREIGNER album." Despite years of living in Los Angeles, Mick Jones' voice still retains an oh-so definite Englishness, something many people are only too happy to ignore when it comes to discussing FOREIGNER. Despite the fact that the band are three-quarters English, most people regard this particular AOR outfit as American.

Perhaps this is not too surprising when you consider that the voice on all 16 tracks on "The Best Of Foreigner" is that of American Lou Gramm (last seen plying his trade with the worthwhile yet now defunct SHADOW KING), and the chappy singing on the band's last album, "Unusual Heat", is none other than ex-KING KOBRA and one-time MONTROSE man Johnny Edwards (also hailing from the States).

But let's get back to Jones' opening offering. FOREIGNER with Johnny Edwards are writing a new studio album to be released towards the end of this year, eh! Not according to a flood of rumours that have entered the MF office of late.

For starters, their record company insist that the next FOREIGNER LP will be a live album! Other parties insist that this album will end all contractual obligations to Atlantic Records (the band's home throughout their entire 16-year career). Elsewhere you'll hear that Lou Gramm will be returning to the fold!

looking at the current evidence this may appear likely. SHADOW KING have dissolved after a lack of interest from Atlantic, with drummer Kevin Valentine now in CINDERELLA and guitarist Vivian Campbell, apparently now free of the obligated solo LP to Epic, has allgedly joined DEF LEPPARD. Gramm is rumoured to be in financial dire straits. And now we get a FOREIGNER compilation featuring Lou Gramm and ignoring Edwards. Come on Mick, what gives?

"Well really we're putting an end to an era with this album," he offers. "I felt it would be unfair to both Lou and Johnny to have them both on the same album, and that's why this record only features Lou. As a kind of last statement of the old FOREIGNER really."

Come on, with both yourself and Lou doing press for this current album it does imply some kind of reunion is on the cards.

"Well no, I'm sorry," he laughs. "The thing is that Lou and I have a much better relationship than when he was in the band, and you never know, we might one day get together again to do something.

"But as far as I'm concerned we're well into the new record and things are going really well. We've discovered we work well together, we've done an album and a tour together so we know each other and we've established a good working relationship now."

Well if Mick's going to dodge the main issue let's talk about FOREIGNER past. "Unusual Heat" is without a doubt FOREIGNER's strongest Rock record since 1981's "4".

"Well I wanted to make sure that people did regard us as a Rock'n'Roll band," states Mick. "We'd inherited a lot of bad press about being a *ballad* band. We were still a Rock band, it's just that the ballads are getting all the attention. I really wanted to make sure we did come across as a Rock band."

To futher this cause, the band's appearance at a sold-out Marquee show in the summer of 1991 is regarded by many FOREIGNER fans as a very precious performance. The outfit looked as though they were really enjoying themselves, something Mick maintains was missing from the final tour with Lou.

"Having fun is what it's all about. We were very happy to be able to do that. Unfortunately towards the end with Lou it wasn't fun, on both sides. I think that's what brought things to a head."

As a Rock band, FOREIGNER survive until track 11 on "The Best Of..." before "Waiting For a Girl Like You" creeps in. Despite the bump'n'grind of "Urgent" (from "4") and the emphatic chorus of "Say You Will" (from 1987's lacklustre "Inside Information"), and the fact that the band were selling more records than ever before, FOREIGNER status as a bona fide Rock act was under attack.

Earlier offerings like "Feels Like The First Time" and "Hot Blooded" underline their Hard Rock authenticity, but perhaps not the Progressively-inclined "Star Rider"!

"That was the first time I ever sang a whole vocal before," admits Jones. "I was embarrassed about singing it and embarrassed about putting it on the record. That aside, I think the majority of the selections speak for themselves. When I sit back and look at the selections I don't think it's too bad."

It's a lot more comprehensive than "Records", released to cash in on the success of "4". Yet since 1982 when that compilation was release the band have only released three albums, namely "Agent Provocateur", "Inside..." and last year's "Unusual Heat". Hardly a prolific work rate.

"Well exactly," admits the guitarist. "Hopefully we'll have this new record out by October, which will probably be the first time in history I'll have ever had two studio albums out within a year of each other (ha ha)."

FOREIGNER (l-r): LOU GRAMM, RICK WILLS, MICK JONES and DENNIS ELLIOT

What then, should this next FOREIGNER album be with Edwards, can we expect? More of the same Hard Rock attack?

"Well there'll definitely be a couple of killers in the vein of "Juke Box Hero"," quips the six stringer. "There'll be some more diverse material too, but I really want to work on it for another six weeks. It's the first time I've been able to sit down with Johnny and we've been able to pull things out of each other."

The speed with which they seem to be working would suggest that there's a renewed fire in FOREIGNER. Jones clearly agrees.

"Oh yes, definitely. The reaction we had from touring last year in America and the European club tour, which incidentally was the most fun I've had in years, was absolutely great and it realy inspired us to get back into the studio."

How was "Unusual Heat" received in America? It's perhaps best to ignore the UK as the album received almost nil promotion and the press over here rarely give FOREIGNER the time of day anyway!

"It seemed to go down well on radio," he claims. "But it seems that we didn't have *the* FOREIGNER record for the public. I think the only thing you can do is follow your instincts, which is what we have done on the new record."

Trusting instincts or not, rumours persist about comings and goings in the FOREIGNER camp. Shortly after talking to Jones I heard several more rumours I couldn't put to the man. One being that Edwards was after the job as singer in STEVE VAI's new band and another suggesting a bust-up with Jones over pay!

For what Gramm has to say about the current state of play read Mark Blake's interview on the facing page. Despite Jones' non-commital attitude to what's going on, I've no doubt all will be revealed shortly. For now, however, there's "The Best Of Foreigner" to live with.

Proof that they are a great hard Rock band, and maybe even a taster for what's to come. Who knows? ■

BODIES

"I was the last of 20 singers to turn up for an audition," recalls Lou Gramm. "They had the backing tracks for "Woman Oh Woman", "At War With The World" and "Feels Like The First Time". Mick (Jones) hummed the melodies and then asked me to sing. I didn't think I sounded that good but they asked me to stick around..."

Considering the bad blood that can arise between ex-members of any band, FOREIGNER seem to be an happy exception. Their "Feels Like The Very First Time" video, released last year, showed former band members (including vocalist Gramm), chatting amicably about the time they'd spent in the group. Maybe it's the quintessential Englishness of founder-member and lead guitarist Mick Jones that's kept it all terribly civilised! Or perhaps it's the fact that whatever disagreements led to those line-up changes, all the musicians involved have remained proud of their role in ensuring the succesful legacy of albums such as "Foreigner", "Double Vision" and "4".

With the imminent release through Atlantic Records of "The Best Of Foreigner" Gramm has again agreed to talk about his time with the band. Having left FOREIGNER in 1987 after the "Inside Information" album, Gramm carried on with his solo career before forming his own group, SHADOW KING, who released their debut album in 1991.

Despite a worthy performance from the band at London's Astoria Theatre before Christmas, developments within that camp have been less than encouraging. And this, coupled with his willingness to promote "The Best Of Foreigner", has led to some speculation about Lou Gramm's next move.

"SHADOW KING *has* been put on hold," he admits. "At the moment the whole project is up in the air. We've had to postpone our US tour because of the worsening economic situation. As a result of that the rest of the band have had to look elsewhere for work. Kevin (Valentine, drums) has accepted an offer from CINDERELLA and Viv (Campbell, guitar) is talking about a solo deal (with Epic) and has had his name linked with DEF LEPPARD. I couldn't stand in their way and I hope it works out for them both. It's a great opportunity that I wouldn't have expected either of them to turn down".

It's easy to sense the disappointment in Lou Gramm's voice when discussing SHADOW KING's declining fortunes. But when you ponder the relative failure of FOREIGNER's last album, "Unusual Heat" (recorded with new singer Johnny Edwards), to match the success of previous albums it's tempting to suggest that a reunion would be the the best move for both parties. Is Lou Gramm being lured back to the fold?

"I hope not," he states. "Because for me that chapter in my career is over. I still believe in what we did back then, and I had a great time, especially in the early days. I think that's why everyone whose been in FOREIGNER is happy to talk about it. We all had some fun and the records were great.

"I really wanted to be back in a band situation with SHADOW KING," he adds. "But I'm starting to think that it's just not meant to happen. Maybe I don't belong in a band anymore!"

"The Best Of Foreigner" includes the obvious hits, as well as touching on album material by offering a couple of selections from each of the records up until "Inside Information". Of course you can't please all the people all the time! And just as I'd like to have seen "Long Way From Home", "Rev On The Red Line" and "Break It Up" included, Lou has a few selections of his own that didn't make it on to the finished article.

"I'd have chosen "Tooth And Nail", "The Damage Done", "Luanne"...There's a whole bunch of songs I would have put on there, but it wasn't up to me. I heard about the album when I came over to London at the end of last year, although I only found out what songs had been included about two days ago! It would have been nice to have sat down with Mick and chosen the songs, but I didn't expect to be asked as I'm no longer a member of the band."

Included on the record is the live version of "Hot Blooded" - a song which always sounded twice as good live as it did on album. Considering the amount of material at their disposal it's surprising to find that a FOREIGNER live album has yet to see the light of day.

"I think a live album would have been a good idea. If I recall correctly, at least three or four shows from our first ever headlining tour were taped and put away for future radio broadcast. I think we must have collected a wealth of live material over the years.

"Everything seemed to happen so quickly back then. We went out as support to HEART, and halfway through the tour "Cold As Ice" became a huge hit single. Next thing we knew the promoters were insisting that the bill was reversed and we were now headlining. HEART were not happy and who could blame them. But it was a tremendous experience for us."

Of the albums themselves it's "Head Games" (1979) and "4" (1981) that Lou rates the most highly.

LOU GRAMM

"We had this basic production from Roy Thomas Baker on "Head Games" and I think it gave us a harder sound than we'd had on the first two," recalls Lou.

In true SpKnal Tap style the cover, which featured a high school girl erasing some graffiti from a gents toilet wall, attracted the attention of the burgeoning feminist movement. I can recall certain music papers dwelling heavily on the issue at the time.

Lou's still surprised by all the fuss: "It showed a girl rubbing her phone number off the toilet wall and getting caught! But some critics claimed she was actually sitting in the urinal while she was doing it, which she wasn't supposed to be! We also took criticism about the song "Dirty White Boy" which was accused of having racist overtones! All the controversy knocked the album sales-wise, but it raised our profile and made the band a little more visible in people's eyes."

While "Head Games" didn't quite match the success of the first two records, "4" released in 1981 proved to be FOREIGNER's most successful album to date.

"That's still the one!" agrees Lou. "We'd pared right down to a four-piece, and the writing chemistry between Mick and I was at its strongest. But there were other elements that made "4" such a strong record; Thomas Dolby played keyboards on a couple of tracks and his eccentricity mixed with our mainstream direction made for an odd but successful combination. As for 'Mutt' Lange (producer), well 'Mutt' had to go into semi-retirement after working with us. It was such an ordeal for him!" he laughs. "I've heard a lot of stories since then about how demanding he is to work with, but I loved it. He did push me very hard, but it was a challenge!

"I've always thought that those people who picked up on FOREIGNER just because of "Waiting For A Girl Like You" and "I Want To Know What Love Is" (from "4" and "Agent Provocateur", respectively) weren't our real fans. FOREIGNER were never *just* about ballads. This album runs the gamut of Hard Rock songs right through to ballads and Pop. It's certainly a good selection from those ten years and I'm proud to be associated with it". ■

FOREIGNER will have a greatest hits package "The Best Of Foreigner" released through Atlantic Records on April 20th

SQUEEZE ME!

FIONA (l-r): LAURA McDONALD, JIMMY DEGRASSO, FIONA FLANAGAN and DAVE MARSHALL

SULTRY SONGSTRESS FIONA IS SET TO RELEASE HER FOURTH ALBUM, "SQUEEZE". JERRY EWING ATTENTIVELY ACQUIRES THE RELEVANT INFORMATION

Since news was received in the office that pixie-like American AOR-stress FIONA was to release her fourth album, Editor Malcolm Dome has barely been able to contain himself. Fidgeting awkwardly when her name is mentioned, or caught having a sneaky fit of manic headbanging to "Squeeze" (the aforementioned album) when he thinks no-one else is around. Malcolm Dome is very much a FIONA fan.

So, for that matter, were all those who hailed her 1985 Atlantic debut album, simply titled "Fiona", a minor US hit single by the name of "Talk To Me" and an appearance in *Miami Vice*. It seemed like Little Miss Dangerous (aka. Fiona Flanagan) was on her way.

Not so, according to those who caught her movie '87 debut in *Hearts Of Fire*, alongside BOB DYLAN and Rupert Everett or heard her second album, "Beyond The Pale" a year earlier. The film, quite frankly, stank, whilst the record is, by FIONA's own admission, "awful!".

"Personally for me it was wonderful but I really think that as a record it was terrible," she will later reveal.

'Wonderful' was producer Beau Hill, and should anyone peruse the album's liner notes the chances are you'll come across *'Beau Hill - words cannot express what you've done for this Ohna of a lonely heart'*.. Yes, you guessed it. Cupid had paid a visit to the New York recording studio, and the pair today are a happily married couple.

1989's "Heart Like A Gun", also on Atlantic, was hoped to set the record straight, and prove to the world once and for all that the very pretty FIONA was indeed a dangerous Rock'n'Roll animal.

"Look! What is all the fuss about?" I asked when faced with the prospect of reviewing said piece of vinyl. To be honest, there was very little on this record that matched the melodic pleasantry of the debut. Malcolm may have been in seventh heaven, but I remained distinctly unmoved.

Now FIONA's back with her fourth album, her first for Geffen, and a delight it is, especially for those that felt as I did about "Beyond The Pale" and "Heart Like A Gun". Although it's been a good two years since "Heart...".

"It wasn't a big gap on purpose," explains the singer, as Dome hops excitedly around in the background (*"I did try to call him earlier today," claims FIONA.*). "I had to move to Geffen and then John (Kalodner - Geffen A&R) wanted me to put a band together, which didn't happen overnight. It was a six-to-eight month process. And in the meantime I was writing songs and John was soliciting songs, and trying to find the right producer (Marc Tanner eventually filling the role). The record was finished in October of 1991, but I knew it wasn't going to come until after Christmas and I was prepared to wait.

"I mean," she continues, "there's no point putting it out the same day as GUNS N'ROSES, so I knew my time was going to come. I guess I just got into the zen (!) of the whole thing and just knew it would happen in its time. I didn't deliberately wait for it or anything."

Two years is a fairly long time to wait for any artist, unless of course you're called DEF LEPPARD! Was FIONA worried about fading into obscurity? Apparantly not!

"Oh God, no. I guess that not enough people know me," she laughs. "No, I really wanted to do this right. I felt that being with Geffen and working with John Kalodner was such a big opportunity for me, that I felt less panic stricken than usual. I felt that I could calmly and efficiently follow my career. I wanted to have a band before, but I just didn't bother! It's as stupid as that. I'd moved to Los Angeles and didn't know anyone and I'd already scheduled to go in the studio, and I let that dictate what I did instead of what would have been best for me as an artist. This time I was determined not to let that happen."

In the FIONA band, and the emphasis is most definitely on a *band* situation, the songstress is joined by drummer Jimmy De Grasso (ex-Y&T), bassist Laura McDonald (a pal of FIONA's) and previously unknown guitarsit Dave Marshall.

Yet still retaining the 'FIONA' monicker is surely going to place the spotlight fairly and squarely back on FIONA's shoulders, detracting from the band unit!

"Well it *is* difficult," she starts. "I didn't want to call it FIONA, I wanted to call it a band name. But the record

company really felt I had name recognition, and it would work against us to have a band name. Look at SHADOW KING (now sadly defunct!), with Lou Gramm. It takes so much promotion to go out and let people know that Lou Gramm is in the band!

"They (the record company) figured that my name would work for the band, and I was amenable to that. It is kind of weird having your own name, because I kind of live or die by the old name thing (ha ha!)."

What about the move from Atlantic Records to Geffen?

"Well John had been calling me for years, saying *'If you want to get together just give me a call'*, and I thought he was joking around," she remembers. "When I realised that "Heart Like A Gun" wasn't going to go all the way (despite attracting a lot of attention on MTV with the duet with Kip Winger on the US Top 40 "Everything You Do (You're Sexing Me)"), I called him and he was completely serious. I went to Atlantic and said that that I had an opportunity to go over to Geffen and everybody was really cool, wished me well and I just changed labels."

Surely not! What about the overlong legal hassles and contractual tie-ins we hear about all the time in the American side of the music business? Surely they came into play at some point?

"No, Atlantic were so unbelievably nice to me," she confesses. "I'll never forget that in my life. They really wished me well, and it was like they felt that they didn't know what to do with me and that it wasn't my fault. I only have warm feelings for them.

"I just went over to Geffen and started again. It's nice to have a label debut because it makes it all fresh and new again."

Was FIONA at all disappointed that Atlantic had failed to make serious headway over the space of four years and three albums?

"Of course I was disappointed, but I don't point the blame anywhere apart from perhaps myself," she muses. "I feel I have a certain responsibility, and I guess I went slightly off the track with the second and third albums. I didn't really know what I was doing and was kind of dragging my heels about getting into the big league.

"I should have changed management, I should have changed bands, tried to become a better songwriter...I just didn't do it. I didn't know what I was doing period! The first record came out and kind of took me by surprise, I didn't really have a plan. It wasn't like I was from a town where there where a lot of bands who had gone before me with guys who could have given me advice, and acted as role models."

She bursts into fits of giggles: "I was by myself and just swinging around!"

Marc Tanner is the man handling production duties on "Squeeze". Was there any temptation to stick with hubby Hill, who'd worked on "Beyond The Pale" and "Heart Like A Gun"?

"Well I didn't specifically use Beau on "Heart..."," corrects FIONA - Keith Olsen also worked on the project. "He just came in and finished off the record. I didn't use him for "Squeeze" because it's too much pressure. It's too much pressure on Beau. He loves me and he wants me to have success and if it doesn't go and he's the producer it's like a burden to him. He feels like it's his fault and that's too much pressure to put on him.

"It's too much pressure on me too. Anyway, he does five records a year and I do one every two years - it's no big deal. He's a busy guy. It would be fun if we could do one song together. That would be fun and we would enjoy that, but a whole record is too overwhelming a piece of work."

So is she happy with the way things have worked out with Tanner?

"He's everything I wanted him to be," she gushes. "I spent a lot of time with him before we decided to worked together, because I was sensitive about working with someone who just wanted the money. Marc blacked out an unbelievable amount of time. He wrote with me, rehearsed with the band and was just perfect to work with. We needed someone who was going to be sensitive to the fact that Dave (Marshall) hadn't worked on an album before and was completely new. Marc is such a gentle person and allowed Dave to blossom."

"Squeeze" is undeniably FIONA's best ever sounding record, ranging from punchy, up-tempo melodic Rockers like "Kiss The Boys Goodbye" through to more standard, mellower AOR fare. It even includes the Jani Lane (WARRANT)-penned "Life On the Moon" and "Best Is Yet To Come" which sounds very similar to WORRALL's "Best Is Still To Come" (from the AOR duo's 1991 debut) but FIONA can't confirm this.

What it doesn't cotain is her reported cover of "I'm Alone", from the debut SKAGARACK LP. Why not?

"Well we couldn't get it to sound modern," she admits. "When we were rehearsing it we just couldn't make it not sound early '80s, we couldn't really make it work. Maybe in the future we'll have another go and it might work. I hope so because I really love that song, but so far I don't think we can better the original."

What FIONA *hasn't* done on "Squeeze" is opt for the standard AOR ballad formula.

"Well, we did work some of the songs like that, but everyone in the band was like throwing up at them," she laughs. "It was very easy not to do that because we tried it and hated it."

What FIONA will have to do if she is to grab the attention is shift copies of "Squeeze" in a manner which current female rockers have recently failed to do. CHRISSY STEELE, LITA FORD (recently dropped), JOAN JETT (should be dropped) and SUSIE HATTON all spring to mind.

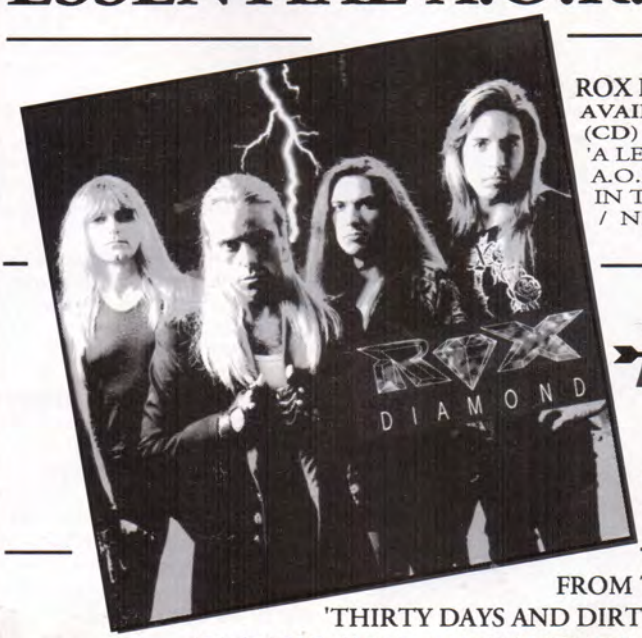
"I dunno," FIONA opines thoughtfully. "I'm surprised that there aren't more girls in Rock because it's the music a lot of us were raised on. But then again this is a difficult life, it really takes its toll on you. Sometimes I guess girls lose their femininity..."

That's one thing you could never accuse FIONA of doing (a Malcolm Dome eager to grab the phone from me to talk to FIONA readily agrees!). That's just one thing in her favour. Another is "Squeeze", an album that finally shows her true potential as a serious rocker in her own right.

It may have taken four albums to get there but I reckon FIONA's finally gone and cracked it. Give it a spin; you might find you like it too! ■

FIONA's "Squeeze" was released through Geffen Records on MARCH 30th

ESSENTIAL A.O.R. FOR THE NINETIES



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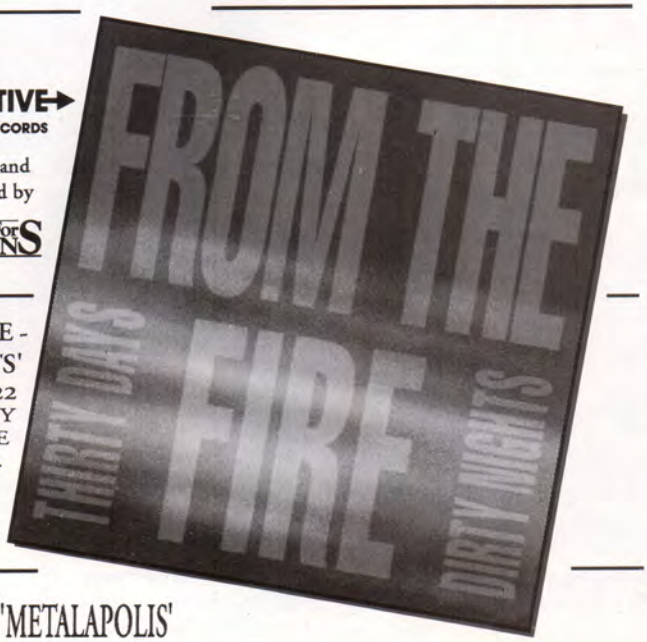

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"NINE GLORIOUS SLABS OF MELODIC ROCK"
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.COMING SOON ON ACTIVE RECORDS : 'ITS ALIVE' - DEBUT SINGLE - 'METALAPOLIS'

A big thank you must go to Brian Pithers at Radio 210 for having me on his show recently, we both had a great laugh, and it was actually nice to get to see behind-the-scenes and see what all the boys get up to.

You'll have noticed that last issue didn't carry *Rock On The Airwaves*, mainly due to the fact that not enough DJs returned their forms on time. This time, however, almost everybody (Kevin McDempster aside!) got their forms back to me on time, so everything is, I hope, hunky dory.

Listen out on all the shows for announcements about the impending METAL FORCES promotional roadshow, kicking off at Birmingham's Institute on May 8th. See you all there!

JERRY EWING

RADIO 210 - READING
97/102.9 FM - Brian Pithers
Saturdays 6.30 - 10 p.m.
"The Rock Show"

Playlist:
MALTEZE - Count Your Blessings
WILDHEARTS - Wildhearts EP
NIGHTSHADE - Dead Of Night
GUN - Gallus
WAR BABIES - War Babies

Firstly congratulations to LIONSHEART for getting themselves signed - look out for product in about four months. Also, get your tapes in to us at: **The Rock Show, 210 FM, PO Box 210, Reading, Berks, RG3 GRZ**, to be considered for The Battle Of The Bands at the Phoenix Plaza (lots of studio time on offer as prizes). Don't forget all the motorcycle goodies we've got on offer as prizes (there's a lot of them as well). Things you may have missed (well, you should have been listening!) are interviews with Eric Martin of MR. BIG, OVERKILL, Tom Warrior, SLAUGHTER, KISS OF THE GYPSY, etc...

Incidentally, wouldn't Mike Exley's escapade in Brighton put him up there with Tom *I Want To Get My Hole Away* Russell?

RED DRAGON RADIO - CARDIFF
97.4/103.2 FM - Mark Collins
Saturday 8-10 p.m.
"Red Dragon Rock"

Playlist:
LOVE/HATE - Wasted In America
KISS OF THE GYPSY - Kiss Of The Gypsy
DANGER DANGER - Screw It
LOUD - Psyche 21
GUN - Gallus

Look/listen out for interviews with EUROPE, LOVE/HATE, SOUNDGARDEN and an hour special with GARY MOORE. Competitions coming up include tickets for LOVE/HATE and BABY ANIMALS C.D.s.

RADIO CLYDE - GLASGOW
102.5 FM - Tom Russell
Friday Midnight - 2 a.m.
"Tom Russell's Rock Show"

Playlist:
LOVE/HATE - Wasted In America
GUN - Gallus
DEF LEPPARD - Adrenalize
VARIOUS - Guitars That Rule The World
MR BIG - Woman From Tokyo/Baba O'Riley

Up-and-coming interviews include LOVE/HATE, SLAUGHTER, KISS and RUSH.

Thanks to GUN for the live session and THE ALMIGHTY have now promised to come in and do the same.

Also, major thanks to anyone who's voted for me in any readers polls of late. I'm well chuffed! Ta!

GLR - GREATER LONDON
94.9 FM/1458 AM - Krusher Joule
Sunday 9 - 11 p.m.
"Krusher's Sunday Metal Madness"

ROCK
FM 88 92 100 104 108 MHZ
ON · THE · AIRWAVES

DANGER DANGER

GUN

Playlist:
PANTERA - This Love
HARD CORPS - Back In Black
GODFLESH - Pure
HERB GARDEN - Shit On Me
LOVE/HATE - Wasted In America

Droogies, boozers, strumpets and loozers, bodaciously Metal greetings from the bottom of my quivering, dribbling lip. Coming up this month I have attempted conversation with people like SOUNDGARDEN, LOVE/HATE, CORROSION OF CONFORMITY, NORA BATTY, HENDRIX and OZZY OSBOURNE, some of which I hope to be able to play to you over the coming weeks.

'Til next time, this is your old mate Krusher saying, YATHERRRRE!!!!

SIGNAL - CHESHIRE/MANCHESTER
1170 AM-
96.4/96.9/102.6/104.9 FM -
Paul Anthony
Saturday 6-8 p.m.
"Rockin' The UK"

Playlist:
GUN - Gallus
GIANT - Time To Burn
UFO - High Stakes And Dangerous Men
DIAMOND HEAD - Live At Reading/Sessions
BANGALORE CHOIR - On Target

Congratulations to Todd and Shell at The Cheshire Cat in Nantwich and Keron at the Hippodrome in Newcastle-Under-Lyme for the initiative in starting up two brand new Rock nights on Saturdays and Thursdays, respectively. Also thanks to MAGNUM and WOLFSBANE for doing personal appearances for us at the Cat and KISS OF THE GYPSY for an excellent gig at the Hippodrome on March 19th. See y'all there every week. Interviews coming up on the show include EUROPE, GUN and SOUNDGARDEN, plus our regular dose of mayhem and acoustic sets. Lock it in and rip the knob off!!

AIRE FM - WEST YORKS
96.3 FM - Colin Slade
Saturday 7 - 10 p.m.
"Aire FM Rock Show"

Playlist:
DANGER DANGER - Screw It
PEARL JAM - Ten
GUN - Gallus
KISS OF THE GYPSY - Kiss Of The Gypsy
LOVE/HATE - Wasted In America

The good news is that the show is now longer. We start at 7 p.m. with an hour of Rock classics. From 8 p.m. it's as before, with the latest releases, interviews and competitions and stuff.

As always your requests and suggestions for classic tracks are welcome. Drop me a line at **AIRE FM, PO Box 2000, Leeds, LB3 1LR.**

PICCADILLY/KEY 103 MANCHESTER
103 FM - Chris Tetley
Friday 12 p.m. - 2 a.m.
"Chris Tetley Experience"

Playlist:
FIONA - Ain't That Just Like Love
MR BIG - Baba O'Riley
DANGER DANGER - Horny S.O.B.
KISS OF THE GYPSY - Paradise
CLAYTOWN TROUPE - Wanted It All

By the mercy of God our station listening figures are 30 percent; it only goes to show..."ROCK AIN'T DEAD". The Piccadilly has also been nominated the UK's No. One concert station promoting live gigs at Maine Road, Old Trafford and G-Mex. Acts include; GUNS N' ROSES, DIRE STRAITS, PRINCE, SIMPLY RED, BRYAN ADAMS, WET WET WET and JAMES at Alton Towers. And it's live gigs we're going for!

ROCK THIS HOUSE

BIG HOUSE (l-r): SJOR THRONDSON, JAN EK, JAY SCOTT KING and K.B. BROC

WE'RE GIVING AWAY EXCLUSIVE LIVE RECORDINGS OF FAST-RISING CANADIANS BIG HOUSE WITH THIS ISSUE. MALCOLM DOME FINDS OUT A LITTLE MORE ABOUT THE BAND FROM DRUMMER SJOR THRONDSON

Well, we've done it again! Last issue, METAL FORCES brought you an entire album from hotly tipped Swedish Funk Rockers IT'S ALIVE. Now we are giving you live recordings from Canadian band BIG HOUSE, *in advance* of the release of their self-titled, debut album through BMG/RCA in early May! Yep, we are bringing you something special each and every issue.

Recorded during early March at The Nag's Head North club in Toronto for local radio station Q107, this is a golden opportunity to check out one of the brightest (comparatively) new names on the Canadian scene, before their album hits the stores. Indeed you can hear two songs on this tape that you won't catch on the record, namely "New World Lover" and "Dreams", both of which might well turn up on their next album. I certainly feel that here is another prime example of the way in which Canadian music is moving away from the drippy, dreary fodder pedalled by the BRYAN ADAMS clones who seem to pepper this particular corner of the world.

"No, we are not a typical Canadian band," agrees drummer Sjor Throndson. "In fact, at first people didn't know we were from Canada! I feel that we have a heavier edge to our music than most native bands, who are just boring Rock'n'Roll acts. We are trying to get right away from that whole notion, and are attempting to be creative. And I think we're succeeding, despite the recession which has hit all of North America really hard. In fact, we are breaking attendance records at a number of clubs, which is incredible when you consider that a number of venues

To transform your copy of **METAL FORCES**' BIG HOUSE Cassette into a real collector's item, cut this cassette cover out of the black box (that's if you can bear to deface your magazine).

And if our printer's done his job properly, you'll find that it matches up with the other info on the back of the page.

All you need then is a standard cassette box and you're in business (please don't sell it though, or you'll be in BIG TROUBLE!)

METAL FORCES presents **BIG HOUSE**

For more info send SAE/IRC to: BIG HOUSE, c/o Boomtown Music, P.O. Box 265, Station C, Toronto, Canada M6J 3P4

MFC 002

METAL FORCES

PRESENTS

BIG HOUSE

LIVE IN CONCERT

have been forced to close down because of the worsening economy!

"There is now quite a bit of hope for Canadian music, and there are more bands on the cutting edge than ever before. The success of bands like NIRVANA and PEARL JAM has opened up the Metal scene like never before over here. In the late '80s things got very stale, because the influence of all the Los Angeles bands dominated. Now, though, creativity is important once again. One of those bands to watch out for is SLIK TOXIK from Toronto (signed to Capitol, they've just released an album titled "Doin' The Nasty")."

Certainly, "Big House" (whilst not being the most innovative album of all time) offers up a selection of hard-hitting, melodically sprightly songs that eschew the traditional AOR furrow in favour a more biting move. Perhaps this has something to with the fact that both Throndson and vocalist Jan Ek grew up through the Punk movement in Canada. They were together in a Punk band called DOWN SYNDROME back in the late '70s.

"We did get some flak for the name, but it wasn't chosen just to be controversial. There was even a disclaimer on the sleeve. Actually, we had our own label, Black Sun Records, which was a small underground company who had a few obscure Punk bands signed. We had pretty lofty ambitions back then, and it was a worthwhile learning experience."

The band released an EP titled "Other Way", a cassette called "The New Dark Age" as well as tracks on two compilations, viz "Writing On Stone" and "It Came From Inner Space". But as the '80s progressed so the vacuous nature of so much that went under the Punk banner began to take the shine off the movement for both Throndson and Ek.

"Our attitudes started to change. Punk seemed to be rather regressive, even turning into what it had always stood against. So we basically got back to our musical roots, and began listening again to the likes of AEROSMITH, AC/DC and LED ZEPPELIN. However, what we have tried to do now is to take the spirit and energy from those Punk years and put it into BIG HOUSE. Musically, we are not at all influenced by Punk, although we do thrash things up occasionally onstage (check out the cover-mounted cassette for an example of this), and we have also been known to do covers like THE SEX PISTOLS' "Pretty Vacant". Primarily though, with this band Jan and I have taken our inspirations and also those of Jay (Scott King - bass) and KB (Broc - guitar), who come from the Indie Metal scene, and merged them into our own sound. I don't claim that we are right on the cutting edge of music, but we are trying to be creative."

The band was actually formed in early 1987, taking its name from...

"...A house we used to live in when we were in DOWN

SYNDROME. From there we ran the label. It was a nine-bedroom house in our local town of Edmonton, which has a population of about 700,000. We rehearsed there...Everything happened from there. It just seemed like a good name to adopt for the band. We didn't want to have something that would pigeon-hole us, something that would mean no particular type of music and would therefore allow us to grow at ourm own pace.

"It was only after we'd taken the name that we discovered the term 'BIG HOUSE' has all sorts of meanings. In certain parts of America it's a term used for prisons. Other countries use it as an expression for their goverments. And the English translation of 'Canada' (which is a native word) is literally - BIG HOUSE!"

The duo of Throndson and Ek recruited KB Broc in 1989, helping to take what the drummer calls "our Garage sound" into a more focussed direction. And about a year or so back, Jay Scott King completed the line-up.

"We had problems finding the right bassist. We wanted a partner not a hired hand, and couldn't find anyone from the local scene. Jay comes from L.A. and was previously with a band called BRUNETTE, who were very big out there for a while. He fits in with us, both in his musical style and also his attitude. It has helped us get into our stride as a unit."

Signing with BMG/RCA has given BIG HOUSE the backing of a major label, the first time any of the four have actually known such a luxury. But they have also brought to bear their experiences from pressing and distributing their own records.

"Oh, I think we know a lot more about what's involved in a label than the average young band. Being with a major record company should allow us to reach our goals, but we're also very conscientious about our business affairs, and I'm sure there are people at both our label and management (BoomTown) who wish we'd back off a bit, ha!"

So far, the band have restricted their assault almost exclusively to their homegrown market. And sales figures look promising indeed.

"We've been on and off the road over here for the last six months, the album having come out during September. The third single from the record has just come out. It's the ballad "Baby Doll", which is shaping up to be our biggest hit so far. It's Top 30 already and building up from there. The album itself is almost certified gold (sales in excess of 50,000).

"The radio system over here really works in favour of homegrown bands. Four out of ten songs aired have to have a Canadian content, which means that the artist, producer, composer, or even the studio location is native.

"As far as touring is concerned, we have played with a number of diverse acts. There's LEE AARON, who does really well in Canada, if nowhere else. She is multi-platinum here. In addition, we've also supported LA GUNS, ALLANAH MYLES and KILLER DWARFS. Now we are trying to expand on this base and take the band to more countries. We are planning a Spring tour of the UK and Europe, lasting for six to eight weeks (nothing is confirmed at present). In the US, we are only on our first single, and the whole marketing situation is very different to what we are used to. However, we have played some dates out there, and hope to do more soon."

It is strange of course for any band to be in the situation of having an album several months old just issued in a foreign country - a case of getting back on the promotional wheel. But Throndson ses it as all part of the game, and as a means of ensuring that the band continue to infiltrate everywhere. This is indeed a band with an international perspective. And given the age of the "Big House" album, surely the band's thoughts must shortly turn to recording a second record?

"Well, we don't have any plans mapped out for the next album. We have written some material, but we're not what I'd call a prolific song-writing band. Our aim is to have about 30 songs from which to choose the tracks for the next record. We're always trying out different approaches and experimenting with sounds, but not all of our music makes it onto record. For the debut LP we had 40 songs to choose from. We are not like Mick Jagger and Keith Richards who can write an entire album in just two weeks!"

Well, now the ball is in your court. Carefully take that tape off the cover and give it a whirl. I think you'll find this band impressive and rather interesting. Certainly, they are shaking up the Canadian scene. Will the same happen over here? The choice is yours. make the right one! ■

BIG HOUSE issue their self-titled, debut album through BMG/RCA at the beginning of May.

Side one

1 Refuse 2 Run *(Ek, Broc, Throndson, Beakhouse)*

2 Can't Cry Anymore *(Ek, Broc, Throndson, Beakhouse)*

3 Dollar In My Pocket (Pretty Things) *(Ek, Broc, Throndson, Beakhouse, Bell)*

4 Devil's Road *(Ek, Broc, Throndson, Beakhouse)*

Side Two

1 Dreams* *(Ek, Broc, Throndson, King)*

2 Angel On My Arm *(Ek, Broc, Throndson, Beakhouse)*

3 New World Lover* *(Ek, Broc, Throndson, King)*

4 Nothing Comes 4 Free *(Ek, Broc, Throndson, Beakhouse)*

All tracks bar * from the forthcoming studio debut album "Big House" on BMG/BoomTown Records PL/PK/PD 83094
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BIG HOUSE Live!

Recorded March 6th 1992 for the Q107 Live Radio Show by the Delta Mobile Recording Unit ▪ Mixed March 9th by Killer D. Millar at Studio 306, Toronto, Canada ▪ Assisted by Rob "The Bear" Corsie

BIG HOUSE are:
Jan EK (lead vox)
K.B. Broc (guitars & background vox)
Jay Scott King (bass & background vox)
Sjor Throndson (drums & background vox)

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METAL FORCES

NUMBER 71

REVIEW SECTION

DEF LEPPARD

THE ADRENALINE FLOWS

DEF LEPPARD
Adrenalize
(Vertigo - 5109781-2)

EXCELLENT 90

Five years in the making and the words on everybody's lips are 'was it worth the wait?' The answer, as far as I'm concerned, is resoundingly in the affirmative, but even this seems somewhat academic when you consider the fact that "Adrenalize" is going to sell by the bucket-load regardless of opinion.

And why shouldn't it? It's a very good record from a very good band. A British record from a British band, and should DEF LEPPARD endure some form of backlash from the ever-wary British music press, it will undoubtedly be undeserved and unfair, yet sadly, perhaps, not entirely unexpected.

"Adrenalize" sounds very much as you'd expect. Very much in the "Hysteria" mould, yet blessed with a production sound that allows the band a leaner, meaner edge than one would have thought *Executive Producer* 'Mutt' Lange would have allowed. Therefore all credit must go to producer Mike Shipley for such a fine body of work.

"Adrenalize" may not be the perfect radio Rock record, but in places it comes pretty close. It is to DEF LEPPARD's credit that you can also envisage much of the material being played live.

Whilst first single "Let's Get Rocked" *is* the perfect radio Rock track, filled with everything including the kitchen sink, it's still fun to listen to. Considering the turmoil the band have been through over the last two years and the fact that almost every track is blessed with this sense of youthful vigour, "Adrenalize" is a fine achievement.

"Heaven Is" is catchy Pop-Rock with a massive chorus, and equally as single-orientated as was "Pour Some Sugar On Me". "Make Love Like A Man" sees Joe Elliot with tongue firmly somewhere, and follows a harder route. But the chorus is still massive and equally retentive.

Of the two ballads on show, you can pick and choose between the banner-waving possibilities of "Have You Ever", with its heavy mid-section and stunning guitar work and the mellow and brooding feel of "Tonight". I personally opt for the former.

"Stand Up" is, unfortunately, a direct rip-off of "Animal" and as unnecessary as the re-recorded "Tear It Down" (the original B-side to "Animal"), which loses much of its initial, raw charm.

But I can forgive LEPPARD these two slight lapses when faced with the rousing beat of "I Wanna Touch You" and the storming "Personal Property", the heaviest cut on offer, or even the epic feel of "White Lightning", which follows in the sombre tradition of "Die Hard The Hunter" (from "Pyromania") and "Gods Of War" (from "Hysteria").

DEF LEPPARD may break no new ground on "Adrenalize" (which I can see as being some people's main gripe!), but what they've come up with is a little healthier, a little harder and a little more humorous than "Hysteria". To have endured what they have and to bounce back on a wave of fun-filled dynamics is nothing short of remarkable.

In that respect, "Adrenalize" is a remarkable record.

JERRY EWING

FEATURING

ALBUMS
OBITUARY
LOUD
KING'S X
SAGA
WHITE ZOMBIE
SCORN
ROX DIAMOND
FIONA
TED NUGENT
GUN
SKYCLAD
ZZ TOP
LYNYRD SKYNYRD
ANVIL
SCORPIONS
2 TRIBES
CLAYTOWN TROUPE

SINGLES
LOVE/HATE
W.A.S.P.
XENTRIX
PRONG
MINISTRY

VIDEOS
OZZY OSBOURNE
NAZARETH
DEEP PURPLE
ALICE COOPER

LIVES
SEPULTURA
LOUD
OZZY OSBOURNE
RUSH
SCATTERBRAIN
EUROPE
OVER KILL
GODS OF GRIND

PLUS:
Charts, Playlists and Out Of This World

DIO
Diamonds - The Best Of Dio
(Vertigo - 5122061)

GOOD 70

Ronnie James Dio never really recovered from RAINBOW, never really grew up! Dude, smell the coffee, this is 1992. Witches exist only in fairy tales and politics.

Taking "The Best Of Dio" solely on musical value there's a lot to wrap the old shell-likes around. "Holy Diver" and its bloody riff is keen to beat you to a pulp and leave you for dead. It works. "Rainbow In The Dark" is quick to put the boot in too, though Ron does warn "Don't Talk To Strangers"!

The bludgeoning power of "We Rock" is a positive demon at work and you can hear the hubble, bubble, toil and trouble taken in both "Evil Eyes" and "The Last In Line". Of course, no DIO compilation would be complete without "Rock'N'Roll Children". The song that makes you whimper with embarrassment and cringe with disappointment! Still, having thrown in such a stunning performance on "Sacred Heart" I'll forgive him.

"The Wild One" and "Lock Up The Wolves" bring DIO bang up to date with their best axe-slinger yet, the astonishingly youthful Rowan Robertson. The boy really did bring a fresh outlook to the fray. With "Lock Up The Wolves" comes a slight shift in direction, a purpose, and the neatest rhythm line DIO ever had. Why split now?

Well, BLACK SABBATH beckons, and while this 13-track compilation represents only part of a career, it is nevertheless entertaining. It won't change the world, but it's guaranteed to give the neighbours a headache!

CHERYL SMITH

GWAR
America Must Be Destroyed
(Metal Blade - ZORRO 37)

DISAPPOINTING 40

GWAR are comic strip - pure and simple. The *Beano* of Heavy Metal, spreading their gloopy and loopy perspective onto a palate of papier maché Punky rhythms and steel ball lyrics. In a visual context, GWAR work rather well. On record, rather like SPINAL TAP, they lose much of their momentum. They are no longer as convincing.

Thus, "America Must Be Destroyed" is rather trite, contrite and lacking in any semblance of believability. The fact that the music is passable makes things even more annoying - because the world does not need a musically reasonable GWAR. We want the band to be a writhing, moronic mess. Therefore, when there are elements of Metal tightness imbued with a certain power, I get worried. The fact is GWAR are on a musical level rather ordinary - and mere ordinariness defeats the object with this lot! They must always remain daredevil, outrageous and B movie in their approach.

Lyrically, the band fail to amuse this time around. Child molestation, drugs, sexual perversity - all are tackled with a ham-fisted combination of shock and shlock. But the overall feel is of a band who can't make their minds up where they stand. Too musical to be Dennis The Menace. Too incompetent to be a parody. Too twee to be nasty. Too nasty to be twee. "America Must Be Destroyed" isn't by any means a success, yet it isn't the huge failure it *needed* to be either.

MALCOLM DOME

KING'S X
King's X
(Atlantic - 7567-80506-2)

NOT BAD 55

Let's face it, if it wasn't for the multitudes of hacks and bizz types who rave about this Houston trio then I'm damn certain Atlantic would have hoofed them off the label by now, such is the small quantity of records they sell world-wide

And why do they sell so few records? Because they're pretty boring. That's why! Sure "Out Of The Silent Planet" was an invigorating debut, but with "Gretchen Goes To Nebraska" they disappeared up their own arse, discovered "Faith, Hope And Love" and thought they were THE BEATLES. Finally they've come back down to earth with "King's X", the best album since the debut, but hardly a happening to rival the second coming!

Along with a host of American bands - who include BULLETBOYS, LOVE/HATE, BADLANDS, THE NYMPHS - KING'S X mean jack shit in their home country, so we get them thrown at us Brits to see if we'll be stupid enough to believe the hype.

Sure, some of these bands are worth it, but are KING'S X? Quite frankly, I'm not certain. As I've said, "King's X" is a fairly good album. Typically KING'S X, typically ploddy, typically dreamy, typically samey.

Yes, much of "King's X" all sounds the same. Natch, if you like the band you'll undoubtedly love it. But without my mind clouded by misguided loyalty, opening track "The World Around Me" has the same old rolling bassy riffs, the same old droning vocals, although it is a little bit heavier than past ventures. Ditto the follow-up "Prisoner", "Juniors Gone Wild", "Black Flag", "Not Just For The Dead", etc...

But they do surprise occasionally. "Lost In Germany" is melodic and interesting, more so lyrically than anything else. "The Big Picture" echoes the band's keen sense of spirituality, but does tend to drag once their more recognisable traits come to the fore, and "The Ooh Song" is a suitably grungy anthem for today's angst-ridden yoof.

It's a sad case of affairs that those who constantly claim the band to be the bees knees can't/won't admit their shortcomings, and ultimately it's something that can only drag KING'S X down. Placed on a pedestal they were undeserving of in the first place, the merely curious are bound to be disappointed.

That said, "King's X" is enjoyable enough, but remains nothing special. The sheep will undoubtedly bleat happily tonight.

JERRY EWING

SONIC WALTHERS
Medication
(Radium Records - RA 9178)

GOOD 70

The Scandinavians have this marvellous talent for taking obvious influences and throwing them back in our faces twice as good as most emulators (including British bands). Hence we have born witness to such diverse talents as THE ELECTRIC BOYS, CANDLEMASS, IT'S ALIVE and now the SONIC WALTHERS.

The credits for "Medication" read like an ABBA roadcrew. But the music is late '60s hard R'n'B, very STONES in places, and '70s US stadium rockers such as AEROSMITH in their ad hoc days, plus some tinkling bar-room piano a la QUIREBOYS. Like I say, influences everywhere, but really none the worse for it.

Apparently, Mick Ronson stuck his proverbial oar in, mixing two songs ("Time" and "On The Wall"), and does it show! Although never bad, the remaining songs do suffer from underproduction, just lacking that extra necessary bite.

Vocalist Roger Arvidsson has that mid-atlantic grit that could well find him ending up among the ranks of a much bigger band if things for the SONIC WALTHERS don't work out. At times, he strays a bit too close to Ian Astbury, but unlike a lot of singers his voice never irritates.

The one thing that lets the band down is the lack of a real killer song. They sound like they'd be a blast live, and I'm sure they'd build up a following fairly rapidly if this release is backed up by some solid touring. Certainly a worthy record, you could spend your money on a lot worse.

GARRY SHARPE-YOUNG

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TOOL
Opiate
(Zoo/BMG - 72445-10027-2 Import)

EXCELLENT 90

L.A's TOOL reek of that Seattle sound (i.e. NIRVANA/PEARL JAM) which everyone's shitting themselves over. And whilst I'm not a lover of that kind of muzak, I can see its appeal, and TOOL do it better than most. "Opiate" is already causing a stink in the States, mainly due to its offensive lyrics and album cover. Check out the guy having sex with a corpse on the inner sleave. If this album gets banned TOOL will be *massive*. Wait till the Christians get an eyeful.

Powerhouse anthem "Sweat" kicks off this six-tracker, a Doe-esque riff pounds the speaker on this NIRVANA-style workout. "Hush" boasts Paul D'Amour's funky bass work and the most outrageous scream of *"fuck you"* from vocalist Maynard James Keenon. This cut has highly contentious lyrics - you have to check it out.

"Cold And Ugly" - one of the two live cuts here - is truly wicked with a killer riff, whilst the title track blows PEARL JAM away. Apparently, Zoo/BMG are gonna get behind these guys big time and are already starting the buzz. Keep your eyes open for TOOL.

KELV HELLRAZER

ELEVEN
A Wake In A Dream
(Morgan Creek - MC 511 788-4)

EXCELLENT 90

Worthy indeed of that extra notch, ELEVEN take you that little bit higher! Hailing from the stomping group of *rarity*, the Los Angeles threesome yield to temptation, immersing themselves in a sea of quirkiness. The band's debut, "A Wake In A Dream" send you reeling into another dimension - a super, fantastical wonderland.

"Water and power, there's fish in your shower holding a banjo on its knee." See what I mean? There's never a dull moment. Once ELEVEN catch you up in their dream they take you all the way.

That little lyrical extract can be found on the B-side of their current single, "Rainbow's End". The latter is itself a most endearing little ditty, pounding to the backdrop of Rock, yet propelled by a whimsical slickness that is sure to make it a commercial success, aided by the production talents of Eric Thorngren (SQUEEZE, TALKING HEADS, PIL, ROBERT PALMER). Has anyone seen the video yet?

The line-up boasts ex-CHILI PEPPER drummer Jack Irons, the honey-drenched vocals of Alain Johannes and the keyboard expertise of Natasha Schneider, who is apparently Russian. They describe themselves as *'STEVIE WONDER bumps into LED ZEPPELIN'*. I prefer to see them as a heady mix of LENNY KRAVITZ and ENUFF Z'NUFF, tinged with the bizarre. A light and fun-packed listen, the album zings along with the likes of "Before Your Eyes", which (god forbid) includes a mammoth drum solo! The rolling melody of "Wanna See No Bad" and funky, bouncing chorus of "You Are Mine" go a long way to ensuring that "A Wake..." never tumbles to the depths of just plain humalong.

DENISE STILLIE

VARIOUS ARTISTS
Heavy Classix
(EMI - CDC 25 3045 2)

EXCELLENT 95

Strange as it may seem, I have always believed that the connection between Heavy Metal and Classical music is at least as strong as the one between HM and the Blues. Indeed, the lives and examples of many of the most famous Classical composers and musicians are almost perfect mirror images of Heavy Rock legends - what price RICHARD WAGNER as a member of DEEP PURPLE? Musically and temperamentally, it's not so illogical (aside from the slight problem that the composer died a century before the band were born!). At some point in the near future, hopefully I can pursue this theme, but for the moment let me congratulate EMI on having the inspiration of not only putting together a superb compilation but also on marketing the product to Rock fans - a great move.

Musically, I suppose one could call this the equivalent of many of those Hard Rock compilations which draw together many of the most popular pieces from the genre. But how can you argue with names such as WAGNER, KHATCHATURIAN, MUSSORGSKY, TSCHAIKOWSKY, BERLIOZ, HOLST, PROKOFIEV, ELGAR and STRAVINSKY? These are true maestros, and the music herein is uniformly magnificent.

Some of the pieces will be instantly recognisable from exposure on TV commercials, film themes and tapes intros for live concerts. All of them are essential. Every Rock fan should own a copy, and fans of bands as diverse of FOREIGNER and METALLICA will find this irresistible.

MALCOLM DOME

MONSTROSITY
Imperial Doom
(Nuclear Blast - NB 055 MC)

IMPRESSIVE 75

Death Metal is arguably the most intense musical genre ever to see the light of day, and Fort Lauderdale's MONSTROSITY must surely rank as one of the most extreme bands to emerge from this most extreme of movements.

This is the lunatic fringe. A mere blast of "Imperial Doom" is enough to fell a herd of charging rhino at 50 yards - serious musical halitosis.

Recorded at Florida's Morrisound Studios (Death Metal's answer to Graceland) under the supervision of Jim Morris, "Imperial Doom" is certainly not for the faint-hearted - Death Metal aficionados only need apply.

However, if you like your platters blacker-than-black and faster-than-fast then MONSTROSITY undoubtedly have much to offer. Starting as they mean to go on, the title track explodes into a frenzy of guitars and hyper-drive drums, with George 'Corpsegrinder's vocals quickly joining the melée.

MONSTROSITY themselves are the first to admit that they're not necessarily the most original band in the genre. Indeed, "Imperial Doom" is reminiscent of bands such as MORBID ANGEL and DEICIDE (especially the twin guitars of John Rubin and CYNIC man Jason Goble). However, this album was recorded only a year after the band's formation and so future releases will surely bear an ever-increasing stamp of originality.

Whilst certainly not of the quality of the new OBITUARY album, "Imperial Doom" is nonetheless a worthwhile release which may well see MONSTROSITY laying the foundations for a long and fruitful existence.

IAN WINWOOD

FUNERAL NATION

After The Battle
(Turbo Music - 3540007128)

IMPRESSIVE 80

With a very strong pedigree that involves such auspicious names as Paul Speckmann and Aaron Nickeas, this band should really be huge. But it's taken them a little time to build on the initial interest their debut album, "Reign Of Death", had in the mainstream. Guitarist Chaz Baker, the creator of ABOMINATION and the person who lifted drummer Dave Chiarella out of the relative obscurity of FUNERAL BITCH, certainly hasn't lost his touch and despite the fact that this album is a big vehicle for his post-ABOMINATION writing (incidentally, vocalist/bass player Mike Pahl was also involved with ABOMINATION), it's all pretty classy stuff. Influences undoubtedly show through, the well-paced riff on "After The Battle" being a perfect example, but digging below the obvious Death Metal leanings does reveal some very catchy ideas, in some respects reminiscent of RAZOR at their goriest.

The production could be a bit hotter - occasionally Chiarella sounds a tad weak - but all told, it's an impressive array of sharp riffing, powerful vocals and purposeful rhythms. Take "Molded From Sin", for example. Baker's guitar cuts in early on with the dynamic riff, then fills out the track with a subtle solo. In the process he proves that not all Death Metal is generic?

FUNERAL NATION could be accused of cashing in on their background I suppose, but let's be fair for a moment: this style of music needs the odd band who doesn't let the desire for total musical annihilation get the better of them. This lot certainly don't fall into this track, preferring subtle numbers like "Misery" (with its orchestral start) to the unintelligible stuff practised by some of their counterparts. Admittedly, they tend to repeat the formula a little - you feel you've heard "In Silence" a few times - but the subtlety of the riffs loses you in the power so I guess that's not so surprising after all. Best tracks from my angle are "Reign Of Death", with its sharp lead guitar sound from Baker and cutting vocals from Pahl, and "State Of Insanity", which hits home really hard. Lyrically, the band could do with a few favours - "The Dark" digs up a few clichés almost as old as Thrash itself - but everyone to their own and anyway, lyrics never hurt anyone, right?

With MASTER hoping to tour widely this year, the time for this sort of music is just over the horizon and the label seem very supportive of the band's intentions, so good luck to them.

MIKE EXLEY

MAGDALLAN

Big Bang
(Intense Records - Import)

IMPRESSIVE 80

Ken Tamplin and Lanny Cordola have gotta be the busiest musicians in the world. Tamplin, the ex-JOSHUA frontman/guitarist, has put out two solo albums and has a new SHOUT album coming out, as well as working with Gene Simmons on his new outfit MYSTERY TRAIN. Lanny, once guitarist with HOUSE OF LORDS, has a solo album of guitar works titled "That Was Recently Given To Me" available on Dual Edge Records. Oh, and then there's MAGDALLAN!

For this debut effort, the dynamic duo have enlisted the talents of such big names as drummer Ken Mary (ALICE COOPER/HOUSE OF LORDS), bassist Brian Bromberg (Big News Jazzman), keyboardsman Kim Bullard (ex-CHOPPER and in-demand session man) and HOUSE OF LORDS vocalist James Christian, who joins Lanny and Ken M. for one helluva HOL party.

There's plenty of fine stuff on offer. For instance, "End Of The Ages" is a fast-paced Rocker with plenty of widdly-diddly supplied by Cordola. But it's "Radio Bikini" that's my favourite cut, with Mr. Tamplin's voice as fine as ever. This is a commercial cut that could establish him big time. "Shake", meantime, sees Ken and the boys getting all sassy with horns and female background singers. "Wound Hearts" is a massive ballad that would make a good single. And "Old Hardline" is a Blues workout with masses of appeal.

There are many fields of music covered here - from the sassiness of the title cut to the Gospel-like "House Of Dreams" and the acapella of "This 1's 4U". MAGDALLAN cover them all more than proficiently.

KELV HELLRAZER

TWISTED SISTER

Big Hits And Nasty Cuts: The Best Of Twisted Sister
(East West/Atlantic - 7567823801)

EXCELLENT 85

I don't remember yesterday, I just remember... TWISTED FUCKIN' SISTER!

If, like me, you discovered Metal at the tail end of the '70s, then the early '80s was a renaissance period that delivered far more frequently and with much more success than we see these days.

And if you were serious about checking out new talent, you'd go and see TWISTED SISTER. Mainly brought to the attention of British rockers by an appearance on TV's *The Tube*, a night which prompted their signing to Atlantic Records, TWISTED SISTER and their fanatical fans (the Sick Mummy Lovers or something like that!) rode roughshod over the Metal scene for a major part of the '80s, until things ground to a watered-down halt after the release of "Love Is For Suckers" (1987).

Yet TWISTED SISTER were at their most vibrant in the early days. A Pete Way produced debut on Secret Records, "Under The Blade" was brutal but not totally effective, whilst their debut Atlantic offering, "You Can't Stop Rock & Roll" (1983), from which comes their British Top 20 hit "I Am, I'm Me" really started to set things rolling.

TWISTED SISTER are perhaps epitomised in the kind of Metal brotherhood anthems that we'd laugh at today. Both "We're Not Gonna Take It" and the pounding "I Wanna Rock" (from 1984's "Stay Hungry" LP), as well as their aforementioned biggie and the title track from "You Can't Stop...", all revolve about the Metal fans' isolation and individuality, and are great songs in their own right.

Dee Snider and his troupe were great self-publicists who could make themselves appear as one with their audience. They once challenged HANOI ROCKS to a fight in London's Covent Garden. Only TWISTED SISTER showed at the well-publicised event (although I'm assured that the HANOI boys said they'd show). Heroes one and all.

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JERRY EWING

WAYNE KRAMER

Death Tongue
(Curio Records - ITEM 2CD)

EXCELLENT 90

WAYNE KRAMER is a hero. A massive black hole in a universe of shooting stars and passing comets. He has been a dark force in Hard Rock music for many years now, principally through Detroit incendiary Rockers MC5 over two decades back. Now he's back, piping his unique guitar sound once more through a corrugated corridor of sublime squalor.

"Death Tongue" is an impressive achievement, in that it sees KRAMER allowing himself the freedom to indulge his whims, whilst never becoming over self-centred. Allied to vocalist John Collins (an addict who wields raw tangents of emotion cut with a sneer) and the famed Mick Farren (musician, novelist, biographer - here he participates as co-producer, occasional vocalist and lyricist), KRAMER has come up with an essential Garage record, combining old-fashioned Detroit Punk values, Sleazemania and a general air of unkempt grit. It all makes for an album that is surprisingly contemporary, whilst never straying too far from KRAMER's own roots. Perhaps it proves that in this genre, there is nothing like the experience of being able to repeat mistakes, only with a little style and savvy!

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MALCOLM DOME

ANTIDOTE N.Y.C.

Viva Los Pendijos
(Active Records - ATV 24)

GOOD 70

Don't know much about New York Hardcore, and I don't pretend to. All I know is that frequently the bands who look very 'street' and all attitude come across as being pretty limp-wristed on record.

ANTIDOTE, with another guitarist, would be a plain ol' 'Eavy Metal band with a few contemporary Rap/Funk twists to keep things up to date. As it is, they have one guitarist called 'Legend' Nunz One and consequently are the weaker for it. The material I'm sure a band like ANTHRAX could whip up a storm with, and as for the guitarist... Well, I hear nothing approaching legendary, so I presume it's his stage performances that grant him that tag. It's the sparser tracks such as "The Choice", which hit the nail on the head, maybe because they draw unashamedly from more Metal sources. ANTIDOTE have some valid and interesting ideas and are actually far more accessible than, say, your average Death Metal act, a point which may be in their favour.

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BIRMINGHAM B1 1LN

Recorded at Florida's Morrisound Studios (Death Metal's answer to Graceland) under the supervision of Jim Morris, "Imperial Doom" is certainly not for the faint-hearted - Death Metal aficionados only need apply.

However, if you like your platters blacker-than-black and faster-than-fast then MONSTROSITY undoubtedly have much to offer. Starting as they mean to go on, the title track explodes into a frenzy of guitars and hyper-drive drums, with George 'Corpsegrinder's vocals quickly joining the melée.

MONSTROSITY themselves are the first to admit that they're not necessarily the most original band in the genre. Indeed, "Imperial Doom" is reminiscent of bands such as MORBID ANGEL and DEICIDE (especially the twin guitars of John Rubin and CYNIC man Jason Goble). However, this album was recorded only a year after the band's formation and so future releases will surely bear an ever-increasing stamp of originality.

Whilst certainly not of the quality of the new OBITUARY album, "Imperial Doom" is nonetheless a worthwhile release which may well see MONSTROSITY laying the foundations for a long and fruitful existence.

IAN WINWOOD

FUNERAL NATION

After The Battle
(Turbo Music - 3540007128)

IMPRESSIVE 80

With a very strong pedigree that involves such auspicious names as Paul Speckmann and Aaron Nickeas, this band should really be huge. But it's taken them a little time to build on the initial interest their debut album, "Reign Of Death", had in the mainstream. Guitarist Chaz Baker, the creator of ABOMINATION and the person who lifted drummer Dave Chiarella out of the relative obscurity of FUNERAL BITCH, certainly hasn't lost his touch and despite the fact that this album is a big vehicle for his post-ABOMINATION writing (incidentally, vocalist/bass player Mike Pahl was also involved with ABOMINATION), it's all pretty classy stuff. Influences undoubtedly show through, the well-paced riff on "After The Battle" being a perfect example, but digging below the obvious Death Metal leanings does reveal some very catchy ideas, in some respects reminiscent of RAZOR at their goriest.

The production could be a bit hotter - occasionally Chiarella sounds a tad weak - but all told, it's an impressive array of sharp riffing, powerful vocals and purposeful rhythms. Take "Molded From Sin", for example. Baker's guitar cuts in early on with the dynamic riff, then fills out the track with a subtle solo. In the process he proves that not all Death Metal is generic?

FUNERAL NATION could be accused of cashing in on their background I suppose, but let's be fair for a moment: this style of music needs the odd band who doesn't let the desire for total musical annihilation get the better of them. This lot certainly don't fall into this track, preferring subtle numbers like "Misery" (with its orchestral start) to the unintelligible stuff practised by some of their counterparts. Admittedly, they tend to repeat the formula a little - you feel you've heard "In Silence" a few times - but the subtlety of the riffs loses you in the power so I guess that's not so surprising after all. Best tracks from my angle are "Reign Of Death", with its sharp lead guitar sound from Baker and cutting vocals from Pahl, and "State Of Insanity", which hits home really hard. Lyrically, the band could do with a few favours - "The Dark" digs up a few clichés almost as old as Thrash itself - but everyone to their own and anyway, lyrics never hurt anyone, right?

With MASTER hoping to tour widely this year, the time for this sort of music is just over the horizon and the label seem very supportive of the band's intentions, so good luck to them.

MIKE EXLEY

MAGDALLAN

Big Bang
(Intense Records - Import)

IMPRESSIVE 80

Ken Tamplin and Lanny Cordola have gotta be the busiest musicians in the world. Tamplin, the ex-JOSHUA frontman/guitarist, has put out two solo albums and has a new SHOUT album coming out, as well as working with Gene Simmons on his new outfit MYSTERY TRAIN. Lanny, once guitarist with HOUSE OF LORDS, has a solo album of guitar works titled "That Was Recently Given To Me" available on Dual Edge Records. Oh, and then there's MAGDALLAN!

For this debut effort, the dynamic duo have enlisted the talents of such big names as drummer Ken Mary (ALICE COOPER/HOUSE OF LORDS), bassist Brian Bromberg (Big News Jazzman), keyboardsman Kim Bullard (ex-CHOPPER and in-demand session man) and HOUSE OF LORDS vocalist James Christian, who joins Lanny and Ken M. for one helluva HOL party.

There's plenty of fine stuff on offer. For instance, "End Of The Ages" is a fast-paced Rocker with plenty of widdly-diddly supplied by Cordola. But it's "Radio Bikini" that's my favourite cut, with Mr. Tamplin's voice as fine as ever. This is a commercial cut that could establish him big time. "Shake", meantime, sees Ken and the boys getting all sassy with horns and female background singers. "Wound Hearts" is a massive ballad that would make a good single. And "Old Hardline" is a Blues workout with masses of appeal.

There are many fields of music covered here - from the sassiness of the title cut to the Gospel-like "House Of Dreams" and the acapella of "This 1's 4U". MAGDALLAN cover them all more than proficiently.

KELV HELLRAZER

TWISTED SISTER

Big Hits And Nasty Cuts: The Best Of Twisted Sister
(East West/Atlantic - 7567823801)

EXCELLENT 85

I don't remember yesterday, I just remember... TWISTED FUCKIN' SISTER!

If, like me, you discovered Metal at the tail end of the '70s, then the early '80s was a renaissance period that delivered far more frequently and with much more success than we see these days.

And if you were serious about checking out new talent, you'd go and see TWISTED SISTER. Mainly brought to the attention of British rockers by an appearance on TV's *The Tube*, a night which prompted their signing to Atlantic Records, TWISTED SISTER and their fanatical fans (the Sick Mummy Lovers or something like that!) rode roughshod over the Metal scene for a major part of the '80s, until things ground to a watered-down halt after the release of "Love Is For Suckers" (1987).

Yet TWISTED SISTER were at their most vibrant in the early days. A Pete Way produced debut on Secret Records, "Under The Blade" was brutal but not totally effective, whilst their debut Atlantic offering, "You Can't Stop Rock & Roll" (1983), from which comes their British Top 20 hit "I Am, I'm Me" really started to set things rolling.

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GOOD 70

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ANTIDOTE, with another guitarist, would be a plain ol' 'Eavy Metal band with a few contemporary Rap/Funk twists to keep things up to date. As it is, they have one guitarist called 'Legend' Nunz One and consequently are the weaker for it. The material I'm sure a band like ANTHRAX could whip up a storm with, and as for the guitarist...Well, I hear nothing approaching legendary, so I presume it's his stage performances that grant him that tag. It's the sparser tracks such as "The Choice", which hit the nail on the head, maybe because they draw unashamedly from more Metal sources. ANTIDOTE have some valid and interesting ideas and are actually far more accessible than, say, your average Death Metal act, a point which may be in their favour.

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FIONA

Squeeze
(Geffen - GEF 24429)

IMPRESSIVE 75

Fiona Flanagan - she, with the carved marble cheekbones - has been struggling for years now trying to find the right musical direction and a set of proper songs.

Being a dreadful old softie I actually liked her second album "Beyond The Pale" - especially that sultry MADONNA-jamming-with-HOLLY KNIGHT track called "Hopelessly Love You".

Her last album, "Heart Like A Gun", received a thorough slagging within these pages, but did herald a move away from her Poppier past towards something a little more Rock-orientated. "Squeeze" (her fourth record) is FIONA's strongest and most focussed album to date. It's clean-cut designer Rock; the kind that has enabled CHER to pay her plastic surgery bills for the past few years. And 90 percent of the songs on this album have the potential to be huge hits.

With a band that now includes Dave Marshall (guitar), Laura MacDonald (bass) and ex-Y&T/WHITE LION drummer Jimmy DeGrasso, Ms. Flanagan has found the right musicians to back her up as she gets to grips with red-blooded, but highly tuneful rockers such as "Kiss The Boys Goodbye" and "Treat Me Right".

Of course there's nothing *too* metallic going on, but Marshall's guitar is allowed to kick up a fuss, especially at the beginning of "Life On The Moon". And even lightweight catchy numbers like "Ain't That Just Like Love", "Best Is Yet To Come", "Don't Come Crying To Me" and "Nobody Dies Of A Broken Heart" have a reassuringly live feel to them. FIONA has always threatened to record a great AOR album. This is it.

MARK BLAKE

PIGMY LOVE CIRCUS

When Clowns Become Kings
(Hellhound - HELLCD016)

GOOD 70

The US band with perhaps the finest name since ooh...BLODWYN PIG (*A major fave of yours, eh Blake? - Ed.*) return with a full-length album to follow "Drink Free Forever" their mini-LP reviewed in Issue 69. PIGMY LOVE CIRCUS are unruly beer monsters whose entire musical repertoire consists of half-a-dozen chords and riffs. The outcome is a gathering of raw, unpolished Hard Rock songs brightened by some daft lyrics and a dash of satirical humour.

The opening track, "Street Pig # 2", is an instrumental spoof (at least I hope it is) of every grandiose opening track on every grandiose Heavy Rock album ever made. It could be called "Prelude" or "Overture" and it could easily be on an IRON MAIDEN record! "Rock'n'Roll Bar-B-Q" is cut-throat Metal; pure AC/DC or NAZARETH with vocalist Michael Savage coughing up the remains of his tonsils throughout three minutes of muddy riffs. While "Mugger" sounds like THIN LIZZY's "Warrior" after heavy sedation and "Cat'n'Fiddle" is a sailors's hornpipe...On the Titanic.

Unbelievably, "Transparent Lover" and the title track have an almost warped commercial appeal and the album's best song - "Cadillac Full Of Trouble" - is an autobahn-cruising affair with a wickedly simple, yet catchy chorus. "When Clowns Become Kings" is pure fun and pure nonsense. As they're signed to a German label, perhaps one can expect PIGMY LOVE CIRCUS to have taken all the sunbeds around the hotel pool when you're next on holiday. But also expect to find them getting stuck into the *Steinlagers* and listening to MOTÖRHEAD albums when you get there!

MARK BLAKE

VARIOUS ARTISTS

Wayne's World O.S.T.
(Reprise - 7599-26805-2)

IMPRESSIVE 75

Before you all start thinking that *Wayne's World* is nothing more than a *Bill And Ted...* rip-off then I should perhaps tell you that it is, in fact, the brain child of one Mike Myers (who plays lead character Wayne), and has been a regularly popular slot on America's *Saturday Night Live* comedy show for a good three years now. So to that extent, *Bill And Ted...* very much picked their idea up off Myers!

Also, like both *Bill And Ted* films, *Wayne's World* boasts a soundtrack that revolves heavily around the Metal world, although perhaps offering a more varied selection. From the first airing of the new BLACK SABBATH line-up to aged classics like JIMI HENDRIX's "Foxy Lady" and the majestic pomp of QUEEN's recently re-released "Bohemian Rhapsody", there's a little something here for all tastes.

The new BLACK SABBATH, who weigh in with the decidedly heavy "Time Machine", sound more like ANTHRAX than ANTHRAX do these days! Heavier and faster than they've sounded for god knows how long, it's a piledriver of a song that offers much hope for the future and forthcoming album "Dehumanizer".

CINDERELLA come up with the previously re-released "Hot And Bothered", which is your typical slice of CINDERELLA-style rockin', whilst BULLET BOYS do great justice to MONTROSE's "Rock Candy", instilling it with a nice and sleazy, youthful vigour.

If you like the RED HOT CHILI PEPPERS then you'll like "Sikamikanico", quirky and up beat as usual, whilst ERIC CLAPTON keeps his hand in with the surprisingly lively and heavy-ish "Loving Your Lovin'".

Not quite up to par are GARY WRIGHT's lame "Dream Weaver", the ludicrous title theme (sung by main characters Wayne and Garth!), and two less-than-impressive tracks from TIA CARRERE, including a diabolical cover of THE SWEET's "Ballroom Blitz".

And if you can forget the eternally dreadful RHINO BUCKET's "Ride With Yourself" and remain happy with ALICE COOPER's "Feed My Frankenstein", and the aforementioned HENDRIX and QUEEN offerings then you should be a pretty happy chappy.

Wayne's World is all the rage in the US at the moment. Whether it will have the same impact in the more critical climate of Britain remains to be seen, but for a HM soundtrack, this does the job pretty damn nicely.

JERRY EWING

CLAYTOWN TROUPE

Out There
(EMI - MTL 1068)

IMPRESSIVE 80

The trouble with CLAYTOWN TROUPE is that whilst they are a worthy band with potential, as yet they haven't really translated this into realisation. During their brief sojourn with Island Records, they flattered only to deceive. Now, having shifted labels they seem to have discovered their true direction and identity, eschewing THE CULT references and relying more on traditional melodic values allied to strains of contemporary, thunderous power and passion.

There may be a certain lack of confidence at points on this record - as if the band themselves are tentatively following their instincts, unsure if this is the right way to go - but overall, CLAYTOWN display such verve and energy that you are left in no doubts at all about their prospects. This is a band set to go far.

Under the guidance of producer David Bianco, CLAYTOWN mix'n'match CULT elements with a certain degree of MASTERS OF REALITY activity, CIRCUS OF POWER bravura and the epic feel of MARILLION. This comes to the fore in particular on "How can Anybody Do This?" and "Rainbow's Edge", two lengthy tomes distinguished by fine pacing, richly stark emotion from vocalist Christian Riou and an hypnotic feel. It is on these cuts that the band find their real momentum, bringing to the fore old values such as allowing music the space it needs to breathe rather than encasing it in ritual business perspectives.

Elsewhere, the band cut their teeth with the likes of recent single "Wanted It All" (quilted melody), "Saddest Day" (mystically haunting) and "Magic Dies" (fleshed in pain and hope), in each situation proving their ability to handle a variety of styles and outlooks. As I said, there are moments when their confidence is called into question ("Demons Seed", for instance just falls short of conviction), but "Out There" is a tremendous proof that Riou, Adrian 'Ben' Bennett (guitar), Andy Holt (drums), Paul Waterson (bass) and Rick Williams (keyboards) are firmly on the right path towards their goal of making unique, moving music.

MALCOLM DOME

SKYCLAD

A Burnt Offering For The Bone Idol
(Noise - MCN 0186-4)

EXCELLENT 90

OK, stop me if you've heard this one before. A British Thrash band capable of stringing a few chords and lyrics together are quickly seized upon by the Rock press and heralded as the next big thing ("an act truly capable of rivalling the Americans" blah blah blah). The band are able to spend at least, oooh, 15 minutes basking in the limelight, only to promptly swan dive back to obscurity due to the 'Too much, too soon' syndrome, inevitable personnel problems syndrome and, of course, only a minuscule amount of real talent in the first place.

I say this because my opinion of SKYCLAD invariably echoes the same thing you read in the past about such drivel as ONSLAUGHT, ACID REIGN, SLAMMER, or any number of hopeless hopefuls trying to inject the nation's Thrash scene with a much needed dose of talent.

But what separates SKYCLAD from the rest of the pack is the one thing that every band needs - songs. The reason "A Burnt Offering For The Bone Idol" is such a damn fine album is because it's chock full of damn fine songs. Just take a listen to the irresistible "Spinning Jenny" for confirmation of this, or to the opening track "War And Disorder," or to the seething rhythms of "Men Of Straw". In fact, all of the ten tracks that go to make up this album show just how well versed in the art of songwriting SKYCLAD actually are.

The musical scale displayed on "A Burnt Offering..." is also particularly impressive. With deft skill SKYCLAD run the gamut from conventional pounding riffs to completely off-the-wall acoustic segments with barely a hitch, never succumbing to musical indulgence and never biting off more than they can comfortably chew.

Vocalist Martin Walkyier claims to be doing in this band what he wanted to be doing four years ago in SABBAT. This certainly seems to be the case. Walkyier's urgent vocals are spat out with an almost unnerving sense of conviction and vitriol (a style not unlike CORONER's Ron Royce), with his impassioned lyrics giving the whole thing a real sense of purpose.

To be blunt, "A Burnt Offering For The Bone Idol" is surely only one of the few British albums in this vein that is able to stand proud with similiar releases from the US, Europe and Brazil. In all honesty, SKYCLAD are worthy of attention not just because they're British, but because they're a great band.

IAN WINWOOD

BANGALORE CHOIR

On Target
(Giant - 7599-24433-2)

GOOD 65

How much more American can one band sound? None more! If you like your Rock soft and fluffy then this is your album! BANGALORE CHOIR (stupid name), formed from the remnants of ACCEPT and HERICANE ALICE are a DJ's wet dream. "On Target", perfectly produced by Max Norman, has *radio friendly* stamped all over it.

From the look-we're-all-really-hard-Rock-dudes pose of "Angel In Black" to the big-softies-at-heart ballad "Hold Onto You", BANGALORE CHOIR are professional but not exceptional. Only ex-ACCEPT vocalist David Reece takes charge with any real force. That's not to suggest that guitarist Curt Mitchell and John Kirk aren't worth a listen - but a beefier sound wouldn't go amiss!

The BON JOVI/ALDO NOVA-penned "Do The Dance" sees Reece and co. in a vaguely danceable PRINCE groove. "Freight Train Rolling" reminds me of AEROSMITH with its pumped-up rhythmic slam. Tasty! However, "Just One Night" is too TYKETTO for its own good.

BANGALORE CHOIR are about as original as BAD NEWS. "On Target" is harmless enough and quite enjoyable at times. Don't expect much on first spin though - this one's a grower.

CHERYL SMITH

BODYCOUNT

Bodycount
(Elektra - 759926878-1)

BIN IT 10

BODYCOUNT. Rapper ICE-T's alleged attempt at Metal credibility. BODYCOUNT. Doubtless about to find itself *the* flavour of the month with media trendies who believe Rap is a valid social and musical form. Well, OK, that's fine by me. But I want no part of it!

This is *rubbish*. Unadulterated *rubbish*. Meandering black political extremity from ICE-T set against the backdrop of third-rate Thrash/Hardcore does not make a worthwhile album for me. All the material has been penned by ICE-T and his guitarist Ernie C. - it displays little in the way of a true understanding of Metal principles, lacking power, pacing and emotion.

It all reeks nastily of exploitation. It is insufferably appalling. And, no, I *don't* care what anyone else says.

MALCOLM DOME

WANNA-BEES

Violent Vibrations
(Radium Records - RA9177)

GOOD 65

The biography accompanying this advance tape refutes the claim that the WANNA-BEES are a 'Garage Band'. Personally, I'd disagree and say that this Finnish outfit have yet to elevate themselves to 'Garage' status. To all intents and purposes they are definite 'Shed' contenders. Not so primitive as to qualify for the 'Dog kennel' category, but firmly in 'Shed' territory.

The songs are very basic (which is not to say that they're bad), and riffs are simple stringalong affairs, lead vocals typically stilted and chorus lines that could easily be lifted from some of the poppier late '70s UK 'Punk' acts, most notably THE CLASH. Guitar-wise, the WANNA-BEES are lazy and jangly, which actually complements the music they're purveying.

This album (their fourth) would prove a definite hit in studentland, if only for the band's bizarre Finnish sense of humour. I mean, what *is* "Vegetable House Time"

OBITUARY
The End Complete
(Roadracer - RC9201)

EXCELLENT 90

Oh this is good. I mean, I knew it was going to be good, but this is really good, I mean *really, really* good!

Brandishing more power than the Super Tuesday US Presidential Primaries "The End Complete" is a twisted, ugly and hugely successful album that sees OBITUARY managing to pull off the almost impossible - namely, sounding original in a genre where the traits and shackles cling tighter than a groupie to a backstage pass.

All the old friends are here. Sporadic speed bursts litter the album like bombs in a tube station litter bin. John Tardy's wretching vocals bludgeon their way through the sometimes nonsensical lyrics. And traditional song structures have been completely turned on their head in favour of unpredictable and surprising, though always well-balanced, song building.

"The End Complete" is without a doubt OBITUARY's finest hour to date. Capitalising on the inroads made on "Slowly We Rot" and "Cause Of Death," the band have surpassed themselves with nine songs that point the way forward for Death Metal. Sure, it's gorier than a Lucio Fulci flick but underneath all those squibs lies real talent - others take note!

On an album that is chock full of highlights it's impossible to catalogue them all, though the sometimes erratic production of 'Burning' Scottie Burns is nigh on faultless. The opening riff to "Back To One" could fell sheep and, oh yeah, the lead work of the reinstated Allen West is easily as impressive as James Murphy's work on "Cause Of Death."

At the end of the day when Death Metal finally implodes under its own weight (as it inevitably will), "The End Complete" will be applauded as one of the genre's finest moments. Like those old Shades Records ads used to say, 'It's immense - buy or die!'

IAN WINWOOD

about?! And they have a drummer called Silli, which is probably his real name, too!

Certainly an entertaining record, but I seriously question the validity of a UK release if the band don't tour to back it up.

GARRY SHARPE-YOUNG

SCORN
Vae Solis
(Earache - MOSH 54)

IMPRESSIVE 80

It's rather intriguing to note just how diverse former members of NAPALM DEATH have become since fleeing the coop. Guitarist Bill Steer is now a crucial member of one of the great Death Metal bands of our time (CARCASS). Vocalist Lee Dorrian is setting amazing standards with Doom gods CATHEDRAL. And drummer Mick Harris is now firmly ensconced in the Industrial swirl via SCORN.

It is the last named with whom we are concerned here. For with fellow ex-NAPALMers Nick Bullen (bass/vocals) and Justin Broadwick (guitar - also a founder-member of GODFLESH), Harris has come up with an intriguing amalgam of spirit and perversity under the SCORN banner. Mixing masochistic melodies with a radiation fall-out of rhythms and an hypnotically necrophiliac urgency, the trio have managed to take what could easily have been just another set of interesting Industrial ideas into areas of taboo exploration.

There is something unclean about "Vae Solis" that is tempting, comforting, alive and brutally inviolate. It purges itself on violet streaks of violence and sexually obsessed throes. The sound is thick and embalming, the arrangements are obscure yet also accessible. It is indeed a bold experiment in sound colouration. Certainly, SCORN are in many senses not close to the extremities offered by many in this genre, but their alliance of an almost tuneful structure to their factorial power is urgent and uncompromising.

As with any album of this ilk, it is flawed, but none can argue with the overwhelming cadre of "Spasm", "Thoughts Of Escape" or "Walls Of My Heart" as they pour forth a viscous mobility. A band whose musical journey could be fascinating in the months ahead.

MALCOLM DOME

THE YOUNG GODS
T.V. Sky
(Play It Again Sam - BIAS 201)

GOOD 70

Many people have tried to create the ultimate in avant-garde. Some say CELTIC FROST had it in 1987 with "Into The Pandemonium" LP, others that LOU REED was the master. But via this Swiss band the gauntlet is finally well and truly down. This album is at best weird, at worst totally indulgent, but it proves that when you want to you can really dig up some pretty weird shit in the scene today.

Is Jim Morrison *really dead*? The YOUNG GODS would clearly like it to be otherwise, but in the context of what can and cannot work on a record they are far ahead of the competition.

Take "Summer Eyes" for example. Coming straight from the annals of the later DOORS material it's just too indulgent to be taken seriously. I much prefer the latent aggression of "Dame Chance", where the sampling cuts deeper than Damocles' sword (*Watch that culture injection, Exley! - Ed.*) and the lyrics, sung for the first time wholly in English, are sharper than a rattlesnake's kiss. The formula seems to be one of exacting pain with the minimum of effort; that to me is playing safe, something not usually associated with YOUNG GODS' philosophy.

The history of this band has seen bewildering live performances and exquisite albums - "Leau Rouge" still rates as one of my favourite pieces of conceptual madness- but here there is little or no defined push, with only two tracks really developing the band's previous musical forays. "Gasoline Man" " pushes the band into the territory of the REVOLTING COCKS with an all-ensnaring rhythm, and the remix of the single "Skinflowers" has lifted that track to a more powerful stance. Yet tracks like "Our House" leave me cold; there just doesn't seem to be the same penetration and the mood falls a shade flat.

The appeal of the band is nice to see; they have crossed many boundaries. But here they don't quite fulfil my expectations. This is only a personal opinion, but to me the real masterclass on this subject is still the one and only Morrison.

MIKE EXLEY

LYNYRD SKYNYRD
The Definitive Lynyrd Skynyrd Collection
(MCA - 0881-10390-4)

ESSENTIAL 100

As with recent AEROSMITH and JEFF BECK boxed sets, this triple-CD LYNYRD SKYNYRD set simply demands full marks for the abundance of quality material on offer, which includes a host of rare and previously unheard items. A truly inspirational journey through the entire career of these mighty Southern boogie protagonists.

Kicking off with the original demo version of "Free Bird" from 1970, which in fact sounds remarkably similar to the one we all know only without the mighty long guitar solo at the end, And treading a path that brings us right up to some 1987 overdubs on the 1977 track "Georgia Peaches", this is righteous stuff indeed.

Aside from SKYNYRD standards like "Free Bird" (from "Pronounced..."), "Sweet Home Alabama", "Workin' For MCA", "Saturday Night Special", "I Know A Little" and "That Smell" there's a host of demos and previously unreleased tracks that are nothing short of mouth-watering.

BLACKFOOT's Ricky Medlocke and Greg Walker crop up on the original version of "One More Time", Medlocke playing drums, Walker playing the bass. There's previously unheard demos in the form of "Junkie" (excellent), "He's Alive" and "I Ain't The One", live offerings in the form of "Whiskey Rock-A-Roller", "Gimme Back My Bullets" and "Double Trouble" and a whole lot more.

47 masterful recordings displaying a quality hardly any band today could match, this is unequivocal proof that Southern Boogie is one of the best sub-genres in Metal, and better than a barrel-full of bourbon to make a southern man piss his pants in delight!

JERRY EWING

FRANCIS DUNNERY
Welcome To The Wild Country
(Virgin VJCP-28073 - Import)

IMPRESSIVE 80

While the rest of IT BITES soldier on as SISTER SARAH, it's intriguing and a little sad to hear their former frontman FRANCIS DUNNERY attempting to bury the legacy of *that* band and create something simpler for his first solo record. This is an unusual album and not a complete success, because in his desire to exorcise the ghosts of his past the singer/guitarist occasionally goes for the lowest common denominator, with third-hand riffs and hackneyed lyrics. Initially, the reaction to such throwaway moments is to run screaming for the YES albums and hope that it's all been a terrible mistake. But after a few plays you find yourself coming to terms with FRANCIS DUNNERY's new direction. For, just as the inside sleeve to "Welcome To The Wild Country" shows him posing barefoot on the American prairie, the music within takes an equally rootsy approach.

"Jack Won't Let You Go" was co-written with the rest of IT BITES (as were three other tracks) and it's sharp and soulful with a trio of female backing singers coaxing an excellent vocal performance from the man himself. The title track also adopts a harder stance, but with some fluid guitar work echoing past outings. "Driving In The Rain" is effective late-night AOR, and "Kiss Me" flirts with a sultry guitar pattern that turns into a six-minute Blues extravaganza.

It's towards the end of Side One that DUNNERY delivers the album's finest moment. Built around an incisive lyric and some brittle piano lines from producer David Hentschel, "Jackal In Your Mind" is an eloquent tale of love lost and one of the finest songs he has ever written. It's so good that I can almost forgive lines like *'I don't care which town I choose to live in as long as I can play some Rock'n'Roll...'* during the otherwise impressive "Heartache Reborn" or the crass Pop-Rock of "Mr No No". And yet "The Possibilities Of Loving You" and the fragile refrain of "Another Day" has DUNNERY working again with imaginative arrangements and full-blooded melodies. What's more both should find favour with even the most ardent IT BITES fans.

"Welcome To The Wild Country" is FRANCIS DUNNERY testing the waters and trying his hand at a number of styles with varying degrees of success. It may not be the greatest album he will ever make, but it still marks the return of a genuine talent.

MARK BLAKE

ROX DIAMOND
Rox Diamond
(Active - CD ATV 25)

IMPRESSIVE 75

Despite a potentially career-ruining choice of monicker, I have to say that ROX DIAMOND are the kind of AOR band that I simply revel in, and have Mark Blake proclaiming *"It's tired, jaded and not as good as it used to be"*, before going back to his favoured KING KOBRA albums. Yeah, beats me too!

But a turn-coat I shall never be, and whilst I can see ROX DIAMOND's shortcomings as a commercial entity, their brand of KANSAS-fuelled AOR rests very happily with these ears. I'll grant you that "Rox Diamond" displays an alarming tendency to slip into ordinariness as it progresses, but its opening couplet of "Heart Of Mine" and "Nothin' I Won't Do" bring to mind "Power"-era KANSAS, especially in vocalist/keyboard player Paul Daniel's (no, not that one!) vocal similarity to KANSAS' Steve Walsh.

So, you ask yourselves, why not just wait for the impending new album from KANSAS themselves? Well it's not direct plagiarism. ROX DIAMOND do stray from their initial path with varying degrees of success. "Never Too Late" is your typical AOR ballad. "Forever Yours" is heavier, but still KANSAS-like, whilst "Familiar Strangers" crosses over into DREAM THEATRE land and is quite appealing.

That we will probably never see ROX DIAMOND in the flesh is almost a certainty, and I'll wager that a second album from the boys is only a remote possibility. A pity, because they're good at what they do, and despite what people will try and tell you, there is a market for this sort of thing.

But why on earth the bloody name?!

JERRY EWING

THE BEAUTIFUL
Storybook
(Giant Records Advance Tape - Import)

EXCELLENT 90

I have the feeling THE BEAUTIFUL may well get lumped inadvertently into this Sub Pop/Metal phase that everyone likes to think they've discovered recently. THE BEAUTIFUL are striving for more radical Rock ideals, but rather than the stripped-down primitive meat'n'bones of the NIRVANA flock this is a band embracing eclecticism openly as a form of influence. Rather than zeroing in on a specific trend of band THE BEAUTIFUL draw from all sources to make an album that really makes you listen hard because, quite honestly, with this band you don't know what's coming next. GREAT WHITE they ain't!!

SAIGON KICK would have been the nearest marker for the uninitiated although I stress THE BEAUTIFUL are even more gung-ho when it comes to musical barriers. I reckon SAIGON KICK have the edge on songwriting ability, but there are some pearls on here such as the '20s swing of "Cocaine" (*I'ma doin' cocaine, I'ma smokin' reefers, I'ma doin' LSD...I wanna be all fucked up*) which is full of ZEP at their most nonsensical, leading into the sombre and self explanatory "Cold Turkey". Then there's the raging single "John Doe", again an amalgam of supposed opposites in COCTEAU TWINS lilts and riffs that KILLING JOKES's Geordie wouldn't say no too. They can also boast a blatant ballad hit in "The We In Me" and enough segue tracks to baffle all-comers.

Overall a record intent on carving its own niche. Major slabs of SABBATH Industrialism nestle alongside tunes the luniest Leprechaun would give his last gold coin for. The production, it has to be said, is damn near exquisite. If you're looking for this year's cool release to impress the harshest of 'in the know' critics then I think this could well be the record you need.

GARRY SHARPE-YOUNG

DARKTHRONE
A Blaze In The Northern Sky
(Peaceville - VILE 28)

IMPRESSIVE 80

Noisy lot these Death Metallers aren't they? Not so much a case of 'waking up the neighbours' as 'tearing down the neighbourhood', "A Blaze In The Northern Sky" is certainly the product of a sick mind.

DARKTHRONE are very heavy, very fast and very brutal. Like MONSTROSITY the band certainly operate at the nastier end of the Death Metal spectrum, crunching guitars and demons aplenty ensure that the DARKTHRONE experience is not for the faint-hearted. The band cope with their extremity well, maintaining a real sense of anger amongst all the face pulling and chunk blowing.

DARKTHRONE spend much of their time playing at an almost amazing speed. However, unlike their heroes AUTOPSY this is executed well, with the band's power never being lost in the bedlam, only accentuated. This is representative of DARKTHRONE's all-round abilities. Playing at such a frenetic pace is never going to be easy (as is amply displayed by so many other woeful Death Metal outfits), and the fact that DARKTHRONE manage to do this so well is certainly commendable.

Also notching up brownie points is vocalist Ted Skjillum (aka. Nocturno Culto) whose splintered voice (which sounds somewhere between KREATOR's Mille Petrozza and Captain Caveman) laces the album like broken glass in apple pie and ensures that the all-point 'anger' level is constantly kept on the boil.

Needless to say "A Blaze In The Northern Sky" is knee-deep in clichés, but in spite of this I can still report that of all the Death Metal acts around at the moment DARKTHRONE are certainly one of those to watch. Beware, though, it's far from an easy ride.

IAN WINWOOD

HEXX
Morbid Reality
(Century Media - 849725-2 CD)

EXCELLENT 90

This bunch have been on the scene since the heady days of 1984, and I suppose they really have deserved this sort of break before now. But time has been kind to them all the same and, as this album shows, they have lost none of the original fire that built them up so well on the Underground throughout the late '80s. Having settled into the line up of Clint Bower (guitar/vocals), Dan Watson (guitars), Bill Peterson (bass) and John Shafer (drums) the band's style has certainly come to fruition, in the process finding both consistency and identity.

The album is launched with a track that personifies their new-found qualities", Shafer piling on the power through "Morbid Reality" as the guitars swirl convincingly around the mix - it's a winner! Overall, the mix could be a little better, but all-in-all it's well controlled and very effective as Bower snarls and screams like Mille Petrozza (KREATOR) and the guitars kick in nicely with some frenetic solos and crunching rhythms. My favourite track early on has to be "The Last Step", wherein the violence is tempered by melodious soloing, and the bass bridge from Peterson breaks up the chugging bloodthirsty guitar work of Bower and Watson.

HEXX are an ideal band to build a reputation in Germany. Fans there will eat up the power of tracks like "Blood Hunter" and "Persecution Experience". But they will also benefit from the good worldwide deal the label now has, and that means the kind of exposure that a band with this much talent needs. And this is the first album where they've found their niche. Definitely product worth shelling out for, and material which more than anything justifies its own existence.

MIKE EXLEY

LOUD
Psyche 21
(China Records - WOL1026)

EXCELLENT 90

It has often been said that British Rock music is in the doldrums and in dire need of a shot in the arm. Well, perhaps LOUD are one of the few bands set up to do this. Having made something of an impact with their debut album, "D Generation", they have now taken great strides towards establishing a true niche for themselves with an outstanding second effort.

Joining original members Chris McLaughlin (vocals/guitar) and Ricky Howard (drums) are guitarist Etch and bassist Stuart Morrow. This fresh combination have opened up their horizons and taken their unique, strident sound into areas touching on PINK FLOYD, THE BEATLES, MOTÖRHEAD and BLUE ÖYSTER CULT - in others words, this is intelligent Rock music with a bite. Progressive to the edge. Contemporary, yet traditional. Furious, yet considered. Those are the strengths of this album, produced by the experience and much respected Mac. And on tracks like the stylised, haunting "The Awakening", the genteel yet perverse "Mary (She Made Me)", the strutting first single "Easy", the formidably bruising "One In A Million" and the whiplash torque of "Geist III" the foursome combine their forces to maximum effect, producing an atmosphere of barbed power and ensnaring magnetism.

What impresses most about LOUD on this occasion is that they have broken free of all influences and now have their own working parameters, their own convictions, their own confidence. It's always hard for any band to channel their sound into a direction that doesn't reflect off the back catalogues of those who have gone before, but such is the strength and character of LOUD that they now owe nothing to their heroes. "Psyche 21" will be one of the finest and most forthright albums you'll hear this year. If this doesn't establish LOUD as a major force then Glen Benton is a born-again Christian!

MALCOLM DOME

COLDSTEEL
Freakboy
(Turbo - Advance Tape)

DISAPPOINTING 40

COLDSTEEL are not the *Progressive Melodic Thrash Metal* band they promise to be. Imagine five Thrash kids in a garage with a METALLICA fixation, and you've got COLDSTEEL. "Freakboy" is their first full long player, and it steals more trinkets from METALLICA's jewellery box than a magpie on speed. In fact, it's hard to believe you're not listening to James Hetfield grumbling his way through "Fools Paradise" or "Never Now, Never Will".

The fivesome do reach into TESTAMENT territory once or twice, most notably on "The Worst Is Yet To Come". They muddle through without Alex Skolnick but lack the spark to set the world on fire.

Lyrically too, COLDSTEEL are on rough ground. What is this - how to write a clichéd Thrash number in under five minutes? Do we really need "New World" or "Hazardous (To Your Health)"? If this is the state of the Thrash scene it's in a worse state than I suspected.

From METALLICA to TESTAMENT to the ANNIHILATOR slam of "Bracing The Fall" this is a tired record. The world just doesn't need another copycat band!

Listening to this you get a strong sense of déja vu. Worldy influences are OK, but this is daylight robbery! COLDSTEEL have produced an unremarkable debut in "Freakboy" and you can't help feeling you've heard it all before.

Still, better luck next time, eh lads?

CHERYL SMITH

LIFEHOUSE
Fuse
(Circumstantial - Advance Tape)

IMPRESSIVE 80

Despite not being widely known in this country, this New York-based four-piece, fronted by Relativity Records press officer Perry Serpa, are definitely worth a listen - especially if you're caught up in today's 'Street' attitude to music.

"Fuse" is a six-track introduction to a bizarre, angry concoction of brutal Metallic stabs that is both enthralling and enduring. From the opening, almost Sub Pop heave of "From A Window", right through to the hard and fast blast of "Mindcamp", LIFEHOUSE leave you dazed, confused yet hungry for more.

Guitarist Tony Taylor shines throughout, drifting between hardened riffs and melodic passages with ease, whilst vocalist Serpa possesses the voice of the eternally angry young man. It all works well, even on more melodic offerings such as "Throw" and the uptempo "Dragging In Everything", which also features perhaps the best chorus on offer.

A mixed bag then, but not too eclectic to affect enjoyment. LIFEHOUSE are a band for the future and it's happening right now!

JERRY EWING

WHITE ZOMBIE
La Sexorcisto: Devil Music Vol 1
(Geffen - GEF 24460)

IMPRESSIVE 80

I first witnessed WHITE ZOMBIE in the now-defunct Fulham Greyhound. A dirty, rotten hole of a place, it seemed the perfect setting for the crust-infested killer dreds who roamed the stage and ground us into submission with their monstrous festering *noise*.

"La Sexorcisto: Devil Music Vol 1" is not only the band's third album, but also their Geffen debut - the first two vinyl efforts being released on their own label. Apparently, having been pursued by several major labels,

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they chose Geffen because *"any label that has THE SIMPSONS and CHER is OK by us"*. So, I don't think we could accuse them of selling out - merely *flipping* out!

But then that's always been part of their charm - a staunch resistance to deal in reality. After all, didn't vocalist Rob Zombie claim a hatred for just about everyone during his formative years, and didn't he profess his reality to be "movies and television"? Verging on the ridiculous maybe, but interesting all the same.

Well, Rob's *obsession* has found its way on to the band's new 14-track festival of gore. Out-takes from suitably horrific films are craftily used to fill the silence between songs, thus making for an uncompromising aural assault. Though there really ain't any particular tracks that jump out and grab you by the throat, the overall power of the album is undeniable.

"Welcome To Planet M.F." sees Rob's throaty vocals growling over a warp speed rollercoaster ride and asks the poignant question: *"Do you have to open graves to find girls to go out with you?"* Well, who knows, but Ivan's drum bashing is more than enough to raise the dead! The race track guitar intro to "Black Sunshine" erupts into a veritable splatter ground of addictive grinds, and "Warp Asylum", I'm almost positive, has nicked a piece from the DAVID BOWIE film *Merry Christmas Mr. Lawrence* as its translucent intro. But after this shimmering start, it slides into a doom-laden low-slung grind.

WHITE ZOMBIE - not for the faint-hearted.

DENISE STILLIE

2 TRIBES

2 Tribes
(Compulsion - Advance Tape)

EXCELLENT 85

Right. let's get things straight from the start, shall we? 2 TRIBES are not a bunch of LIVING COLOUR/DAN REED NETWORK rip-off merchants. They may be a multi-racial Hard Rock outfit indulging in some serious groove Rock, but this lot have been doing this for years. There's no bandwagon-jumping here.

For the uninitiated, 2 TRIBES consist of vocalist Ashton Liburd and demon bass player Paul Gold (the dark half) and guitarist Jon McLoughlin and drummer/beer swiller Rod Quinn (the whiter shade of pale); together these two colour tribes concoct a sound so invigorating that "2 Tribes" is without a doubt one of the most excellent debut albums you're likely to hear all year.

Every track on this album screams at you in pained angst. The aptly-titled "File Under Rock" points a finger at the tired and blinkered attitude of A&R, men whilst "Billy Young" conveys the horrors of the white man from the Indian's point of view.

But perhaps more importantly than the messages that 2 TRIBES put out is the music itself. "What Do They Want From Us?" has already proved its worth as a single, even if it failed to garner daytime radio play (don't all the good ones?). It's catchy, evocative and powerful. "Groove In The Right Direction" is as slinky as its title implies and displays Gold as one of the country's hottest talents.

Whereas "Immigrant Song" (not the ZEP song of the same name) is poignant and subtle in its inflection, "So Long, So Young" rams itself home with a catchy chorus, as does "Back To Love". Meantime, "Information Assassin" simply blasts it out and knocks you for six!

Of all the young British bands thrown your way as saviours of UK Rock, perhaps none could have the far-reaching effect I predict 2 TRIBES will ride home with. At once both catchy and heavy, this is Metal instilled with the values of Funk and Soul, yet not lost between the two. It may not be an absolute stunner, but like their career so far, not only does this record display their growth to maturity with ease, but lets you have a sneak preview of things to come.

"2 Tribes" is an exciting proposition. 2 TRIBES may just be the future. Get groovin' now!

JERRY EWING

SAGA

The Works
(Bonaire/BMG - 354333 Import)

ESSENTIAL 95

SAGA have always been a mystery. They are three of the finest musicians around, with a musical style that really is in a league of its own. Yet apart from a few selected territories, success has always eluded them. The band themselves - vocalist Michael Sadler, bassist Jim Crichton and guitarist Ian Crichton - have always shied away from the press and the limelight- maybe that's been the problem.

What you get here is a compilation of 28 tracks culled from their nine LPs to date. There are also three new cuts: "Gotta Have It" hints at SAGA's early, more Progressive roots, whilst "The Call" is hugely melodic, and the cover of PETER GABRIEL's "Solsbury Hill" is musically faultless, although a strange choice of cover.

Best of the oldies? There's "How Long", from their classic debut album - eat your hearts out, HUMAN LEAGUE!. There's "What Do I Know", from "Behaviour", the album that very nearly broke them in the UK. There's "Only Time Will Tell", which should have been a huge international hit, featuring earth-shattering solos from Ian Crichton, arguably the most innovative guitarist around. There's "Time's Up", from "Worlds Apart", a magically atmospheric ditty about people who've blown their big chance and never take risks. There's "The Flyer" from "Heads Or Tales" - the guys blew up half of Caterham in Surrey at 4 am when they made the promo video for this. There's "Angel" from "Wildest Dreams". And there's the amazing ballad "You And The Night", again from "Behaviour".

Elsewhere, there's former keyboardsman Jim Gilmour on lead vocals for "Scratching The Surface", from "Heads Or Tales"; "Starting Over", from the band's most recent opus, "Beginner's Guide"; "Slow Motion", from the "Images At Twilight" album that was years ahead of its time; "Careful Where You Step", from "Silent Knights"; and, finally, "Wind Him Up", from the live album "In Transit".

Every track is faultless. I've just been able to highlight some of my favourites. SAGA can still be massive - all they need is a hit single. Why don't RCA bring Michael Sadler out of his Bahamas or Maida Vale retreats to give METAL FORCES an exclusive interview?

KELV HELLRAZER

GODFLESH

Pure
Earache - MOSH 32)

EXCELLENT 90

Formed in 1988, GODFLESH have now come up with their third album to date, following in the wake of their '91 EP "Slavestate". The Birmingham trio, who recently released a single through Seattle's Sub Pop label, came to the fore with their punishing live shows that boasted an almost unbearable level of noise.

Their line-up is now solidified with ex-LOOP member Robert Hampson stepping in to replace Paul Neville on guitar. The ever-faithful drum machine remains in place, although they did incorporate former NAPALM DEATH drummer Mick Harris (now with SCORN) into their live shows for a short spell.

GODFLESH admit to using their music to express their feelings of alienation and paranoia. "Pure" is a battleground for the rawest of emotions, the essence of instinct. The album is at once complex and basic. Their intricate use of industrial textures giving way to a passion for loudness.

"Pure" doesn't give an inch, from the opening venom of "Spite" to the lucid, shifting quality of "Don't Bring Me Flowers". The spitting beat and anguished cry held within the title track further highlights the eloquence with which GODFLESH wash their souls.

"Baby Blue Eyes", an uncompromising assault flecked with barely recognisable STRANGLERS snippets, condemns the production of *"baby hate machines"*. "Mothra, meantime, re-tells the tale of a giant moth, star of various Japanese Horror flicks; "Monotremata" relishes in an animal that fucks, shits, eats and breathes through one orifice. I think I've probably met a few of those in my time!

Spookily brilliant. GODFLESH - food for the mind.

DENISE STILLIE

SWINGIN' THING

Swingin' Thing
(Monster Productions - MSNT-2365S Import)

ESSENTIAL 95

Keeping the Glam flag well and truly flying comes SWINGIN' THING, who have been going from strength to strength since I saw them support PRETTY BOY FLOYD nearly three years ago. This mini album is a Japanese release, brought out by the same company who have released product from CRYWOLF and TAZ.

"Avenue Boys" is a punchy anthemic starter with cheap and trashy lyrics to boot. "On The Run" is a STARZ-style balladic affair, with Paul E. Bardot (vocalist superstar supreme!) on fine form. This man is gonna be big news! "Groove Of Love" reminds me of LA GUNS, whilst "Let's Do It With The Light On" is the Glam anthem of the century! It has the most infectious chorus on the planet...Oh, and let's not forget the twin guitar attack of Chris Penketh and Sunny Phillips.

SWINGIN' THING is L.A.'s finest Glam with tons of street credibility. Moreover, not only have they got WARRANT's Erik Turner producing, but they've also got the band's management working on their behalf. A formula for success? You betcha!

KELV HELLRAZER

MITCH MOLLOY

Mitch Molloy
(BMG Advance Tape - Import)

ESSENTIAL 95

Boy, oh boy, do BMG (or should that be RCA over here?) have some goodies to offer you lot. Not content with playing home to Scott Gorham's excellent 21 GUNS (coming later in the year), but they've also got this young chap by the name of MITCH MALLOY, who, if the sound of his debut is anything to go by, is going to be the next MICHAEL BOLTON ("Everybody's Crazy" era).

Maybe not blessed with the totally awesome vocal prowess of the balding one, MITCH MOLLOY's lungs can certainly blast out a tune. And on "Mitch Malloy" there's no shortage of those.

If opener "Anything At All" and "Our Love Will Never Die" show a hankering for the little girl market, and with MALLOY's looks he's gonna clean up there, then "Cowboy And The Ballerina" and the pulsating "Mission Of Love" are definitely for the red-blooded Rockers out there.

Personally I opt for the Gospel-tinged "Over The Water", with its massive chorus and stunning vocals, or the major punch of "Nobody Wins In This War". Meanwhile, "Problem Child" broods menacingly and "Stranded In The Middle Of Nowhere" further aids the MALLOY cause with some powerful singing.

Only the ballad "Mirror Mirror" drags on an album that kicks, for the most part, like a mule on heat. That, and the worrying credit of director Sir Arthur Payson, who is supposed to look very similar to one Desmond Child. So much so, I've been told, that they might even be one and the same man. The last thing MALLOY needs is for someone as obsessive as Child to drag a promising career down the pan!

Whereas the likes of ZAPPACOSTA, BENNY MARDONES or DANNY WILDE offered hope in small doses, MALLOY simply goes the whole hog. It's as pleasing an AOR album as you're likely to hear all year.

JERRY EWING

SPÏNAL TAP

Break Like The Wind
(MCA - MCAD 10514)

GOOD 70

Unless you've been living on Mars for the past six months you'll have seen, heard and probably read all about the return of the TAP. Bets are already being placed as to how long drummer Rick Shrimpton (Mick's twin brother) lasts before the big bang. Only time will reveal the answer to that one.

Feminists are in a rage over the new single "Bitch School", and rightly so. Never have I heard such a sexist display of male bravado (that's sexist Nigel, not *sexy*). But this is as big a joke as it was in '84.

SPÏNAL TAP were much less obvious than BAD NEWS and infinitely more talented. Their subtle humour works wonders on the pompous but loveable "Majesty Of Rock". Widdle fans should watch out for "Diva Fever", featuring the unbelievably talented JOE SATRIANI. In fact it's one of SATCH's finest pieces and it certainly puts Nigel Tufnell in the shade.

"Just Begin Again" is the sensitive ballad TAP fans have only dreamed of. Megastar singer CHER is left standing when David St. Hubbins delivers the immortal line *"Make the bastards eat their words!"* Guaranteed hit (almost)!

"Cash On Delivery" and "Christmas With The Devil" are standard Rock fare yet no less entertaining. Indeed, the title track will keep you giggling through all the dodgy notes on "Clam Caravan".

From "Bitch School" to "All The Way Home", "Break Like The Wind" is a triumph of invention. SPÏNAL TAP burst into the '90s with an almighty band! Er...Is there a drummer in the house?

CHERYL SMITH

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TED NUGENT
Ted Nugent
(Epic - CDEPC 32028)

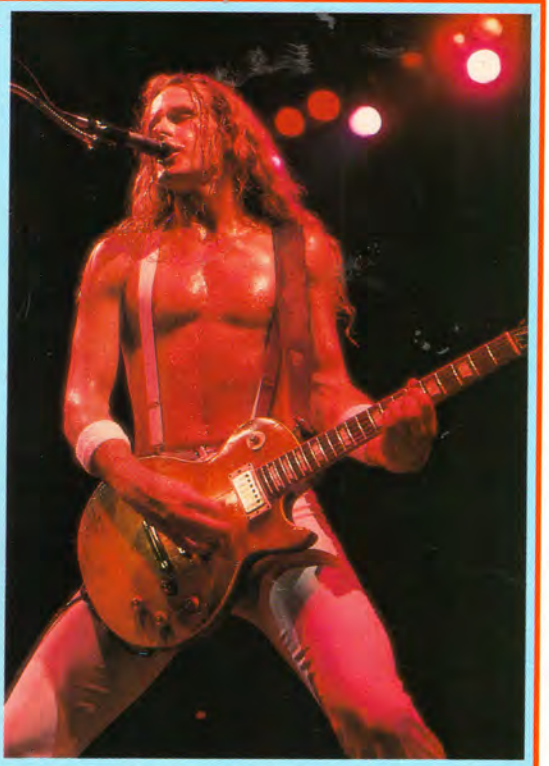
EXCELLENT 85

TED NUGENT
Free For All
(Epic - CDEPC 32065)

IMPRESSIVE 80

TED NUGENT
Cat Scratch Fever
(Epic - CDEPC 32252)

IMPRESSIVE 75



Pic Stuart Taylor

Listening to TED NUGENT in full flight on his first three albums (now re-released by Epic Records on CD) you realise what an enormous influence he had on the current generation of gung-ho American Rockers. But also what a sad parody he has now become. After a losing his way with a string of weak albums I think it was very charitable of Tommy Shaw and Jack Blades to take Ted under their wing in DAMN YANKEES. The trouble is when you put Ted's token knees-up "Piledriver" (from the YANKEES album) up against the muscle and blood of anything on these three records you realize that nowadays he's simply going through the motions.

The first album is still the best as it's a Rhythm'n'Blues thing given the full Metal treatment thanks to Ted's tortured guitar and a holster-full of fine songs, such as "Snakeskin Cowboys" and the bad acid jitters of "Stranglehold" - a track whose lengthy solo was a Psychedelic flashback to NUGENT's previous work with THE AMBOY DUKES.

"Free-For-All", including vocal appearances from the then unknown MEAT LOAF, was another strong album. The title track is a real bone-rattler and "Dog Eat Dog" is still brilliant neanderthal boogie. Although someone stamps on the brakes during "Together", letting MEAT LOAF exercise his vocal chords in anticipation of "Bat Out Of Hell" which he went on to record a year later.

"Cat Cratch Fever", released in 1977, showed something of a musical maturity (although fortunately not *too* much!) as well as finding second guitarist Derek St. Holmes taking a more active role. Alongside the snotty title track and the sexual histrionics of "Wang Dang Sweet Poontang" there was also the reflective "Homebound", nicely offset by "Fist Fightin' Son Of A Gun", another typical TED call-to-arms.

These days NUGENT's gratuitous *huntin' shootin' n'fishin'* lifestyle has rendered him more of a Heavy Metal Jack Charlton than a Motor City Madman! But when these albums first came out TED NUGENT was not a name to be taken lightly. He meant business. Ignoring the non-production, all three albums could give some of today's young hotshots a run for their money. Get in the ring, I *dare* you!

MARK BLAKE

SCARECROW
Scarecrow
(Redlight Records - 8353-2 Import)

IMPRESSIVE 75

After dealing with bands like TOOL and BLACK CAT BONE, SCARECROW sound positively safe, but that ain't bad. Besides, this is Red Light Records' finest release to date.

New York's SCARECROW have enlisted the help of Tom Werman as production consultant for this, their debut opus. And they certainly get off in fine style with "Till The Day I Die", reminiscent of BON JOVI meeting MELIDIAN. A good first choice for a single, and apparently a video has just been completed for this track. "Runaway Renée" is excellent acoustic AOR, whilst "Waiting" sees John Blaze's voice hitting former BRITNY FOX singer Dizzy Dean Davidson-style gruffness. And their cover of HOT CHOCOLATE's "Brother Louie" is scarcely recognisable.

"Last Time For Love" reeks of TED NUGENT; maybe Mr. Werman (who began his production career with the NUGE) had something to do with that?! "Sweet Sissy" has BRITNY influences, whilst "Mine All Mine" has a riff similar to POISON's "Look What The Cat Dragged In", but changes in time to avoid being a blatant rip-off. "Love, Love Me Do" has that classic '70s sound to it, a la TRIGGER, and acts as an apt closer.

An interesting debut, but with current trends as they are, god only knows what will happen to these guys.

KELV HELLRAZER

L7
Bricks Are Heavy
(Slash/London - 828307)

IMPRESSIVE 75

From a garage somewhere in hell - although it's actually Los Angeles - come female Rock troupe L7 with their third vinyl outing and their first for a major record label. L7 were signed to Sub Pop, who issued their "Smell The Magic" EP in 1990. This means that their cult following will now be throwing their hands up in despair and telling you how they were into L7 before anyone else, and how this record is shit because the band are now on a major label.

Ignore all that, because "Bricks Are Heavy" is a fine record from a group described by their own record company as 'four talented hags'. As well as brandishing guitars that scalp, L7 know a thing or two about writing great Pop songs. "Wargasm" is one and "Pretend We're Dead" - the new single - is another. "Pretend..." has a monotone synth line buzzing away behind Jennifer Finch's strumming guitar and a lyric about personal freedom (*"They're neither moral nor majority. Wake up and smell the coffee."*) from vocalist Donita Sparks. The hook is so simple it's almost non-existent and it's just the kind of noise you'd love to see crawling up the Top 30.

Elsewhere, L7 further demonstrate their skill at crafting ringing choruses on to horrible Heavy Metal. "Diet Pill" comes and goes in an amphetamine rush. "Slide" and "Evergreen" are wonderful rants and "Mr Integrity" features some great bongo playing! What more could you want?

"Bricks Are Heavy" sounds like a Punk album for 1992. And like all the best Punk bands L7 have ensured that their batch of three-minute anthems are about as basic as you can get, but with a good tune just below the surface every time. No doubt they'll now become horribly trendy and be invited to smash up their guitars on *The Word*. One thing's for sure, FIONA never sounded quite like this.

MARK BLAKE

FUDGE TUNNEL
Fudgecake
(Pigboy - OINK 11)

GOOD 70

Released to coincide with FUDGE TUNNEL's current European tour with SEPULTURA, "Fudgecake" comprises two singles released prior to last year's much-heralded "Hate Songs In E Minor" LP (on Earache), namely "Fudgetunnel EP" (Side A) and "The Sweet Sound Of Excess" (on, you guessed it, Side B).

Now, if you're looking for an album that contains a comforting sense of melody, arena-bound choruses and lyrics about losing your virginity in the back of Jon Bon Jovi's Ford Pinto then "Fudgecake" is quite possibly not going to be your thing. However, if your idea of a good album is a twisted anomaly of sounds that heads straight for the jugular via a violent mesh of strangled guitars and vituperative vocals, then you may well find yourself at home here.

Whilst there's nothing on "Fudgecake" that even comes close to a standout track, the collective might of "Sex Mammoth," "Best Friends Wife," "Leprosy" and, the delightfully titled, "Shit For Brains" certainly takes no prisoners. You'll either be an instant convert or else a gibbering mess helplessly clawing the 'off' button on the stereo.

It has to be said that I do doubt the longevity of a band like FUDGE TUNNEL. In a similar vein to fellow grungemakers SILVERFISH, it's difficult to see how such an unconventional sound can really be taken any further. A shift to normality is sure to disgust the band's present followers, whilst a swim into yet weirder waters (a la PUSSY GALORE) will certainly prevent the band reaching a wider audience with their sound.

Doubts aside, if you enjoyed "Hate Songs..." then I'm sure you'll find much to savour on "Fudgecake". FUDGE TUNNEL's inimitable blend of vitriol and Grunge is present and correct.

IAN WINWOOD

SCORPIONS
Still Loving You
(Harvest - CDP 568-7 98732 2)

NOT BAD 60

The SCORPIONS are without a shadow of doubt one of my all-time favourite bands. And whilst I regard their last album, "Crazy World", as the worst they've ever made, nonetheless I was delighted to see them make such a huge impact here - *finally*. And inevitably both of their former labels, RCA and Harvest, have been throwing out compilations of the Germans' earlier works to catch the wave of interest in them. But this one is conceptually ridiculous. Although the SCORPS have written some truly great Rock ballads, they only work in the context of a varied LP. Putting together 11 such slow-paced, sensitive songs makes for a disjointed regime, difficult to play in its entirety.

There is no pacing on this compilation, just an endless stream of slow tunes that quickly irritate - unless you are a ballad freak. And it is a shame, because musically there is some superb work here, most of which has been remixed by Erwin Musper. What you get is the previously unreleased "Living For Tomorrow" (recorded live in St. Petersburg four years ago), plus the inevitable "Winds Of Change (risible) and a succession of classics, from the plaintive "Believe In Love" to the emotive "Still Loving You", from the almost hypnotic beat of "Is There Anybody There?" to the epic clamour of "Holiday". All bases are covered (including one cut, "Born To Touch Your Feelings", going back to the '77 era of the "Taken By Force" LP), and musically there is some quite superb stuff offered up, proving how much great music the SCORPIONS have made over the years. There is even the kitsch value of "Lady Starlight"!

But, somehow the thinking behind such a compilation is guilty of ignoring the diversity and range that made them popular in the first place! You cannot argue with what's on display, merely who will find such a restrictive offering of interest. Even those yuppies who loved the band's *'debut'* album "Crazy World" may be hard-pressed.

MALCOLM DOME

GUN
Gallus
(A&M 395383-4)

EXCELLENT 85

After all the uncertainty of the past 18 months, and a profile that went from being high to virtually non-existent, GUN had a difficult task ahead of them regaining the ground they'd lost. With guitarist Alex Dickson replacing Baby Stafford, GUN have now secured their line-up and returned, fighting fit, with an album that should once again see the tide turning in their favour.

There's no svengali-like producer lurking behind the console or identikit American tunesmiths drafted in to restore a flagging career...GUN don't need any of that. Instead they've relied on some new blood, a little old-fashioned grit and determination, and, above all, their own songwriting ability to see them through. There may be nothing innovative about the splintering riff to "Steal Your Fire" (just ask AC/DC), or the 12-bar romp of "Money To Burn". But these songs work because the delivery and execution is first-class and because it's GUN doing what they do best without trying to live up to anybody else's expectations about what they should sound like.

"Gallus" is hardly a Metal album, but the combined force of Giuliano Gizzi and Alex Dickson's guitars, particularly on "Welcome To The Real World" and "Borrowed Time", make it a weightier proposition than their debut, "Taking On The World". Singer Mark Rankin's war-torn vocals on "Watching The World Go By" show that, like fellow Scots NAZARETH, GUN can still drop down a gear without getting caught up in the dreaded big ballad syndrome. And "Long Road" and "Higher Ground" have the same crowd-pleasing appeal as "Money" or "Shame On You" from the first record.

"Gallus" is the unmistakeable sound of a Rock band working hard and with a renewed spirit and vitality. It's quite an achievement.

MARK BLAKE

ZZ TOP
Greatest Hits
(Warner Bros - WX459)

EXCELLENT 85

From "ZZ Top's First Album" to 1990's impressive "Recycler", Texan trio ZZ TOP have consistently carved out a unique niche for themselves. And despite claims of being both tired and hackneyed from the UK press, to these ears they still sound good.

This strangely-timed "Greatest Hits" package offers two brand new tracks from the ZZ boys. One is a cover of the old ELVIS PRESLEY chestnut "Viva Las Vegas", typically TOP-esque in humour and beat, and with Billy Gibbons supplying distinctly PRESLEY-like vocals. It's fun; just like you'd expect.

The other newie, "Gun Love", which one supposes is the TOP's say on America's stupid weapon laws, comes on like an odd-ball blend of the ROLLING STONES and DEF LEPPARD!

Elsewhere, there's all the "Eliminator" biggies - "Gimme All Your Lovin'", "Sharp Dressed Man", "Legs" and "Got Me Under Pressure". There's the not-quite-as-big-as-"Eliminator" tracks from "Afterburner" - "Planet Of

Women", "Sleeping Bag" and "Rough Boy". And there's the better-than-"Afterburner"-but-not-as-successful batch from "Recycler" - "Doubleback", the wonderful "My Head's In Mississippi" and "Give It Up".

Of equal interest, but probably unknown to those who discovered ZZ TOP through MTV, are the earlier tracks. The sheer tongue-in-cheek hilarity of "Tube Snake Boogie" (from "El Loco"), the classic "Tush" (from 1975's part-live, part-studio "Fandango") and the ultimate boogie stomp of "La Grange" (from "Tres Hombres") merely add to a classic legacy.

No room unfortunately for "Beer Drinkers, Hell Raisers", "Jesus Just Left Chicago" or the amusing "Ten Foot Pole", but the likes of "Cheap Sunglasses" and "Pearl Necklace" suffice.

18 tracks of unbridled boogie Rock from a great band. This is damn fine stuff. Damn fine!

JERRY EWING

PINK CREAM 69

49°/8°
(Epic - 469491-2)

IMPRESSIVE 75

Judging by the reception this multi-international outfit received from the majority of the British press when they recently supported EUROPE, I could find myself in a minority of one when it comes to expressing a liking for them!

But like them I do, and also this eight-track EP, which in reality is more like a mini album. Yet why the record company have opted for this somewhat unrepresentative offering is as puzzling to me as it is to the band themselves. Far better I'd have thought would have been to issue their rather impressive second album, "One Size Fits All", which has brought them praise throughout Europe and in Japan.

From this acclaimed opus comes opening cut "Talk To The Moon", a brooding rocker that revolves around a catchy chorus (something the PINK CREAM boys use to maximum effect), and acoustic versions of "Where The Eagle Learns To Fly" (a rather good ballad) and "Ballerina". And whilst their eponymous debut is ignored, there's also a remixed '88 demo "Everybody's Somebody", which lacks the impact of later material.

From the band's live set comes a fiery cover of KISS' "Detroit Rock City", which towers over a rather unintentionally unfunny "White Men Do No Reggae". Equally risible is closing track "Greetings", which would make anyone cringe with embarrassment, even PINK CREAM 69 themselves.

A mixed bag that I suspect was reluctantly released in this country where the main show of support for the band has been from a multitude of girls clamouring at the front of the stage as the boys do their thing.

Catchy, melodic and radio friendly, PINK CREAM 69 undoubtedly deserve more than Britain has thus far been prepared to offer them, and whilst "49°/8°" isn't a patch on the aforementioned debut album, it's far less vacuous than many are likely to tell you!

JERRY EWING

MONSTER MAGNET

Spine Of God
(Glitterhouse - GRCD 172)

ESSENTIAL 95

Seattle is the golden city at the end of the rainbow at the moment - at least as far as much of the media and the record labels are concerned. NIRVANA, PEARL JAM, SOUNDGARDEN - they can do no wrong. And now you can add the name of MONSTER MAGNET to the list, except that this band are no mere followers of a trend. Moreover, whilst they don't come from Seattle, that is their spiritual home. And they are something truly special, unique, individual, refreshing. Musically, they forge the grimy steel and street-dirt thunder of the Grunge movement, with a twisted torment in their structure and a real perversity of intent.

Led by the vocals of David Wyndorf, MONSTER MAGNET are a cathartic arrest, bleeding with inhibitions unleashed, dosed up on the inebriation of sin. Wyndorf is the defrocked priest in the confessional, purging his soul through a voice akin to a wall of unholy flames. The guitars of Wyndorf and John McBain successfully adhere to whiplash formulae, yet also possess a certain intellectual intensity. And the rhythm section of drummer Jon Kleinman and bassist Joe Calandra is both imposing and selectively striking. It all adds up to a quite supreme outfit, whose lyrical slant suggests a delight in a drug-induced frenzy and a certain charmed liaison with sado-masochistic indulgence.

MONSTER MAGNET have already become a huge cult name in the States, and judging by material such as "Pill Shovel", "Zodiac Lung" and "Snake Dance", they have the wherewithal to become a major force over here. If NIRVANA are the teen-beatsters, PEARL JAM are the acolytes of maturity and SOUNDGARDEN are the Metallurgists, then MM are the screaming, battered children of Manson, Crowley and Hitchcock. Gloriously decadent. Reassuringly unnerving.

MALCOLM DOME

BLACK CAT BONE

Truth
(Chameleon/Elektra - 61305-2 Import)

IMPRESSIVE 75

This Kentucky three-piece come at you rather like LOVE/HATE meets BIGHOUSE. Microphone sucker David Angstrom is the star here. Check out his fine performance on "In The Mood" - Axl Rose meets Ian Astbury. Mr. Angstrom also twangs the six-stringer, as well as penning nearly all the material.

"Sometimes I Wonder Why?" has Hippy-ish leanings, whilst "Be Like Me" is almost RUSH-like, with a technical approach. Meantime, "Dream" is an epic balladic workout that builds up to a massive climax. "Truth" has mega bass work from Mark Hendricks, whilst "Who Do You Think You Are" is the most normal Heavy Metal track present here, almost hitting AC/DC territory and let's not forget the downright odd closer, "Cookbook".

David Barrick's production is raw without being bad and suits BLACK CAT BONE down to the ground, giving them extra street credibility. My only moan is the band's monicker - come on guys, about five other bands have the same name!

KELV HELLRAZER

ANVIL

Worth The Weight
(Mausoleum - 904.004-2)

NOT BAD 60

I wanted to rave about this record - honestly. As a long-standing fan of Canadians ANVIL from a decade back (when the likes of the "Metal On Metal" album actively proved to be crucial in the development of Thrash and Metal as we know it today), I was hoping that their return to the fray would herald another glorious chapter for guitarist/vocalist Lips and his henchmen. No such luck. For whilst "Worth The Weight" isn't at all bad, it sounds horribly dated and tired.

The plain fact is that time has overtaken the ANVIL style of surging riffs and power-based melodies. What sounded utterly irresistible ten years back is now lame and charred at the edges. Alongside the returning Robb Reiner (drums) and Ian Dickson (bass), plus new boy Sebastian Marino (lead guitar - no Dave Allison anymore), Lips tries his best to imbue the music with a sense of urgency that draws heavily from the ANVIL legacy whilst also nodding towards what has been going on since their demise. But it all adds up to a toothless vampire - the spirit might be willing, but the application ain't there.

Thus we get a succession of reasonable Power-Metal anthems built on the crust of Lips' well of wails, and a guitar swoop that threatens to pierce all known armour, only for it to prove in effectual at the moment of impact. And one does get the feeling that through songs such as "Infanticide", "Bushpig", "Sins Of The Flesh" and "Love Me When I'm Dead", the band are trying to go for momentum from memory banks long since drained of true inspiration. And the obligatory Power Ballad, "Sadness", is risible.

Still, having been critical, it must be said that there is too much talent here for "Worth The Weight" to flop completely. There are some strong moments, as on the furious "On The Way To Hell" and the clambering vine of "Embalmer", that do the ANVIL legacy a certain justice. Not sufficient, mark you, to make this comeback an affair to whet the appetite, but enough to avoid the anathema of embarrassment.

I will always respect ANVIL because of their past, but with "Worth The Weight" they do nothing to enhance any future prospects. Such a shame.

MALCOLM DOME

TERRI NUNN

Moment Of Truth
(Mercury - 512083-2T

BIN IT 10

For a woman who once lent her delectable tones to BERLIN, who despite being solely known for "Take My Breath Away" actually made some cracking AOR albums, "Moment Of Truth" is most alarming in its mediocrity.

Every track on this album shows promise, and every single one fails to deliver. Save for NUNN's dulcet tones, all 11 offerings waver between mellow AOR and an eternal pit of tedium. When it came to inspiration, TERRI NUNN was asleep as the gods were handing it out!

Opener "Confession Time" both hints at NUNN's potential and sets a trend she follows rigidly throughout. A smattering of intricate guitar offers hope; an end result that fails consistently to Rock strong shatters all hope.

Only "89 Lines" differs from a path of dullness, operating in a quirkier, altogether funkier vein and utilises a reasonably catchy chorus, while the Martin Page-penned "Who's Gonna Take You Home Tonight" sounds like a far less appetising, watered-down version of ROBIN BECK.

Everything else is mind-numbingly nondescript. Titles, for those that must know are as follows: "Desire Me", "Once Upon A Time", "Moment Of Truth", "Let Me Be The One", "Go Ask The Lonely", "Too Far To Fall", "Fly By Night" and "Diane".

TERRI NUNN was born without balls. "Moment Of Truth" shows her determined not to develop a pair!

JERRY EWING

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SINGLES

Reviewed by JERRY EWING

MINISTRY
Jesus Built My Hotrod
(Sire)

Entertainingly, Industrially noisy romp that powers along in very much the same vein as, but less dance-orientated than, the REVOLTING COCKS and 1000 HOMO DJ'S, but then that's not surprising when you consider that all three bands utilize the very same members.

Taken from the forthcoming full length album, due out in June, which I suspect will have a lot more in common with the downright noisy B-side "TV Song". It's good, but I prefer the REVOLTING COCKS.

XENTRIX
The Order Of Chaos
(Roadracer)

For what it is, this is accomplished and good and I do like it, but it's just the sort of thing that METALLICA were doing ten years ago and further evidence as to why the British have never cracked it with a Thrash band.

The B-side offers an unfortunately sacreligious cover of the TEARDROP EXPLODES' "Reward", a song no-one save St. Julian himself has the right to touch!

THE WILDHEARTS
Mondo Akimbo A-Go-Go
(Bronze)

Debut four-track EP from much vaunted Brit outfit that shows an alarming ability to waver between the promising and the frighteningly crap.

"Nothing Ever Changes But The Shoes" offers an almost New Wave-ish hope, but loses itself in a disastrous production sound and some truly dreadful vocals, "Crying Over Nothing" lacks any real sense of direction. "Turning American" is suitably MOTORS-like and at odds with the rest of the material, whilst "Liberty Cap" hints at something more ethereal altogether before developing a more more Metallic roll.

Too eclectic for their own good, this does nothing to justify the hype I'm afraid.

CORROSION OF CONFORMITY
Vote With A Bullet
(Roadracer)

Whilst the idea of a COC five-track 12" as a commercial entity seems somewhat redundant to yours truly, "Vote With A Bullet" is nowhere near as horrendous as I would have imagined. "Condition A/Condition B" is a mere feedback rant, whilst their cover of the MC5's "Future Now" is not bad at all. "Break the Circle" is mundane but the frenetic Bluesy acoustics of "Jim Bean And The Coon Ass" is most appealing.

Surprising as it may sound, to both you and me, COC definitely get the thumbs up from me!

THE BLESSING
Hurricane Room
(MCA)

Splendidly constructed, mellow-ish AOR from almost unknown British act THE BLESSING, this weaves a charismatic path that suggests widespread appeal could wrap itself around THE BLESSING's neck.

Unfortunately, there may just too much of a hint in "Hurricane Room" that this has been constructed for the DIRE STRAITS/STEELY DAN in-car CD crowd - this may affect its progress.

W.A.S.P.
Chainsaw Charlie (Murders In the New Morgue)
(Parlophone)

Brutally bombastic fare from Blackie Lawless and co. that heralds W.A.S.P.'s return in no uncertain terms, "Chainsaw Charlie" relates a tale about the corrupt music industry some may say isn't too far from the truth!

It's loud, heavy, reminiscent of early W.A.S.P. and boasts a chorus vaguely similar to IRON MAIDEN's own "Murders In the [Rue] Morgue", and should put the band back in the charts where they seem to land with every single release.

It's backed with "The Story Of Jonathan (Prologue To "The Crimson Idol") Part One", in which Blackie narrates the tale behind the album, which is also bound to go down well with W.A.S.P. fans.

Stunning in its intensity and forthrightness.

MR. BEAN & SMEAR CAMPAIGN
(I Want To Be) Elected
(London)

Interesting to note that London Records can do fuck all to break a Rock band in this country, especially a British one, but they'll jump head first into a charity doo-dah like this, even if it does feature British Rock musicans *(gasp!)*.

That rant out of the way, I must say that whilst Rowan Atkinson normally cracks me up, MR. BEAN clearly works a lot better on screen than on record.

Musically this is a standard cover of the old ALICE COOPER song that may just elevate the worthy TASTE (featured here, alongside IRON MAIDEN's Bruce Dickinson) a few rungs up the ladder!

LOVE/HATE
Wasted In America
(Columbia)

Absolutely superb single from the band's mucho excellento second album, this is a melodic stunner. As a sense of maturity creeps into the band's work, they are developing into a highly appealing act.

"Wasted In America" is perhaps the best track from the album of the same name, although not necessarily the most commercial. That said, this does offer the band their best chance of cracking the Top 40, and if it doesn't then there's just no justice in this world, etc...

PEARL JAM
Even Flow
(Epic)

"Alive" was wonderful. "Even Flow" is not. "Ten" is merely an average album. The hype is indeed quite phenomenal!

PRONG
Whose Fist Is It Anyway
(Epic)

PRONG and myself have never been comfortable bedfellows, and this four-track EP does nothing to ingratiate the band to my ears. "Prove You Wrong" is an almost Industrial remix, no doubt released to try and cash in on the current wave of euphoria aimed at the likes of NIRVANA, PEARL JAM et al...

In fact, if it wasn't for this current trend in the UK I can see no reason why Epic shouldn't drop this horrendous band and do some work with the far more worthy European bands on their label they currently choose to ignore!

SWEET ADDICTION
So Many Times
(Survival)

Further evidence, I'm afraid, that SWEET ADDICTION, despite being adequate musicians, just don't have the ability to pen material that shows them to be anything other than an ordinary, run-of-the-mill British Rock band.

THE FOUR HORSEMEN
Rockin' Is Ma Business
(Def American)

Current throat problems of vocalist Frank Starr may have cast a shadow over the band, but there's no denying that as far as THE FOUR HORSEMEN are concerned, rockin' is indeed their business and they do it very well.

Bringing to mind rootsy AC/DC with Bon Scott leering away in the background, THE FOUR MORSEMEN take Hard Rock back to where it belongs and the world sounds a much better place for it.

Indeed business is good!

FOREIGNER
Waiting For A Girl Like You
(Atlantic)

Quite predictably, from an album on which *three* out of the *16* tracks are ballads, the record company opt for... A ballad!

Now that's hardly what you'd call representative, is it? But then it's exactly the kind of attitude that has aided FOREIGNER's decline from best-selling AOR gods to frequently-ignored quality melodic Rockers.

Oh well, never mind, such is life etc...There's still no denying that this is one of AOR's best ballads and easily FOREIGNER's most heart-rending moment of all time. Buy and savour.

PLAYLISTS

BERNARD DOE
1. The End Complete - OBITUARY (RC Records CD)
2. Beyond Sanctorum - THERION (Active CD)
3. Chapter VI - CANDLEMASS (MFN Advance LP Tape)
4. Opiate - TOOL (Zoo Entertainment Import CD)
5. Leviathan - LEVIATHAN (US Demo CD)

MALCOLM DOME
1. A Blaze In The Northern Sky - DARK THRONE (Peaceville LP)
2. Squeeze - FIONA (Geffen LP)
3. Spine Of God - MONSTER MAGNET (Glitterhouse CD)
4. Gods Of Grind - VARIOUS ARTISTS (Earache CD)
5. America What Time Is Love - KLF & GLENN HUGHES (KLF Records)

JERRY EWING
1. Adrenalize - DEF LEPPARD (Bludgeon Riffola Advance LP Tape)
2. The Wild Life - SLAUGHTER (Chrysalis Advance LP Tape)
3. Window Pain - TROUBLE (Def American Advance LP Tape)
4. The Works - SAGA (Bon Aire Import CD)
5. 2 Tribes - 2 TRIBES (Compulsion Advance LP Tape)

KEN ANTHONY
1. Want Some? - ROXY BLUE (Geffen CD)
2. Hard As A Rock - DIRTY RHYTHM (JRS Records CD)
3. VAUDVILLE (US Demo)
4. SISTER WHISKEY (US Demo)
5. Rock The Blues - MERCY (Iceberg Records CD)

MARK BLAKE
1. Kings X - KINGS X (Atlantic CD)
2. Welcome To The Wild Country - FRANCIS DUNNERY (Virgin Japan CD)
3. Little Earthquakes - TORI AMOS (East West CD)
4. Out There - CLAYTOWN TROUPE (EMI EP)
5. Bricks Are Heavy - L7 (Slash/London LP)

MIKE EXLEY
1. Beautiful World - MARCH OF ANGER (The Record Label LP)
2. The Oath Of Black Blood - BEHERIT (Turbo Music LP)
3. Symphonies Of Spiritual Cannibalism - INCUBATOR (SPV LP)
4. Disincarnate - LOUDBLAST (Semetery LP)
5. Clown Of Thorns - TRIBULATION (Black Mark LP)

KELV HELLRAZER
1. Live At The Roxy - BABYLON A.D. (Arista Promo Tape)
2. Pardon Me - POORBOYS (Hollywood CD)
3. C'Evello - C'EVELLO (BMG Advance Tape)
4. Arachnaphobic - SPIDERS & SNAKES (Ultimate CD)
5. Face The Truth - JOHN NORUM (Epic Import CD)

BORIVOJ KRGIN
1. RIOT (1992 US Demo)
2. Chapter VI - CANDLEMASS (MFN Advance LP Tape)
3. The Ritual - TESTAMENT (Atlantic LP)
4. Leviathan - LEVIATHAN (US Demo CD)
5. PSYCHOTIC WALTZ (US Demo)

DAVE SHACK
1. The Works - SAGA (Bon Aire Import CD)
2. America What Time Is Love - KLF & GLENN HUGHES (KLF Records)
3. Big House Live - BIG HOUSE (Metal Forces Promo Tape)
4. Big Hits & Nasty Cuts - TWISTED SISTER (Atlantic Advance Tape)
5. Wasted In America - LOVE/HATE (Columbia LP)

CHERYL SMITH
1. The Best Of Foreigner - FOREIGNER (Atlantic CD)
2. Kathy Wilson EP - WOLFSBANE (Def American CD)
3. A Day At The Races - QUEEN (EMI LP)
4. Diamonds And Pearls - PRINCE (WEA CD)
5. Heartbreaker - FREE (Island LP)

DENISE STILLIE
1. Spine Of God - MONSTER MAGNET (Glitterhouse CD)
2. La Sexorcisto: Devil Music Vol 1 - WHITE ZOMBIE (Geffen CD)
3. That What Is Not - P.I.L. (Virgin CD)
4. Pure - GODFLESH (Earache CD)
5. Eleven - ELEVEN (Polydor Advance LP Tape)

GARRY SHARPE-YOUNG
1. Storybook - THE BEAUTIFUL (Giant Advance LP Tape)
2. Burnt Offering For The Bone Idol - SKYCLAD (Noise Advance LP Tape)
3. It's Alive - IT'S ALIVE (Metal Forces Promo Tape)
4. GLORY BOYS (UK Demo)
5. TENEBRA (UK Demo)

READERS ALBUM CHART

1	1	Metallica - METALLICA (Vertigo)
2	3	Badmotorfinger - SOUNDGARDEN (A&M)
3	2	Nevermind - NIRVANA (Geffen)
4	7	No More Tears - OZZY OSBOURNE (Epic)
5	6	Slave To The Grind - SKID ROW (Atlantic)
6	5	Decade Of Aggression - SLAYER (Def American)
7	12	Arise - SEPULTURA (Roadracer)
8	4	Human - DEATH (RC Records)
9	-	Vulgar Display Of Power - PANTERA (Atco)
10	8	Operation: Livecrime - QUEENSRŸCHE (EMI USA)
11	13	Use Your Illusion I - GUNS N'ROSES (Geffen)
12	-	Wasted In America - LOVE/HATE (Columbia)
13	9	Necrotism Descanting The Insalubrious - CARCASS (Earache)
14	11	Use Your Illusion II - GUNS N'ROSES (Geffen)
15	10	Pornograffitti - EXTREME (A&M)
16	18	Seasons In The Abyss - SLAYER (Def American)
17	16	Clandestine - ENTOMBED (Earache)
18	21	Bleach - NIRVANA (SubPop)
19	-	Ten - PEARL JAM (Epic)
20	15	Decade Of Decadence - MÖTLEY CRÜE (Elektra)
21	-	The End Of Silence - ROLLINS BAND (Imago)
22	22	Abominations Of Desolation (Earache)
23	27	Prisoners Of Paradise - EUROPE (Epic)
24	14	Blood Sugar Sex Magik - RED HOT CHILI PEPPERS (Warner Bros)
25	-	Screw It - DANGER DANGER (Epic)
26	-	One Voice - AGNOSTIC FRONT (Roadracer)
27	17	Ceremony - THE CULT (Beggars Banquet)
28	-	Pure - GODFLESH (Earache)
29	-	Baby Animals - BABY ANIMALS (Imago)
30	-	King's X - KING'S X (Atlantic)

The METAL FORCES READERS ALBUM CHART is compiled each month from votes received by readers listing, in order of preference, their current Top 5 favourite albums, giving 5 points for the first choice down to 1 point for the fifth. Send your votes for the next Readers Album Chart to: METAL FORCES, Suite 16, 46-48 Osnaburgh Street, London NW1 3ND, England.

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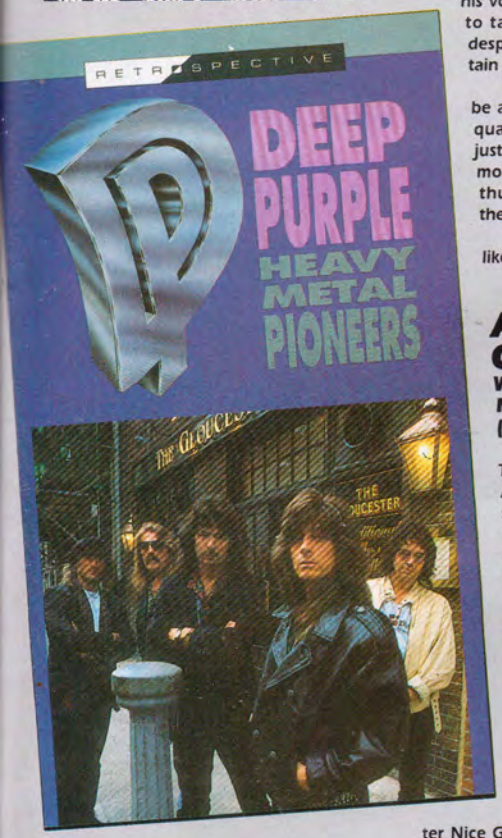

DEEP PURPLE
Heavy Metal Pioneers
(Warner Music Vision)

Quite how anyone can think they'll do justice to what amounts to 24 years in the music business (give or take about eight years when they didn't exist!) in the space of one hour is beyond me, but that's what the makers of the aptly-titled "Heavy Metal Pioneers" have tried to do. And, I suppose, despite some glaring omissions, this runs as an interesting documentary on the once great DEEP PURPLE.

Running in chronological order, as you'd expect, and narrated by current members - although mainly Jon Lord, Roger Glover and Ian Paice, with Blackmore adding a few little anecdotes like the fact that he's not as good as he used to be! Vocalists Ian Gillan and Joe Lyn Turner get a short amount of time to have their respective says, but Nick Simper, Rod Evans, David Coverdale and Glenn Hughes are left out, suggesting that, Gillan aside, bad blood still runs deep.

There's some hilarious footage of the inaugural line-up performing "Hush", with flowery shirts and beehive hair-dos, a youthful Mark II in Scandinavia and some footage from the previously released "Doing Their Thing". There's even a video from their last "King Of Dreams" offering, a good, but hardly esesential offering.

As I'm one of those rare people who reckon that PURPLE were at their best on "Burn", "Stormbringer" and "Come Taste The Band", then it's the footage from the 1974 California Jam that really catches my eye. This features such moments as Blackmore attacking a cameraman and getting blown halfway across the stage by an over-zealous pyro man as the band storm through "Smoke On The Water" and "Burn". And Glenn Hughes is seen in particularly fine form.

Unfortunately, footage from the ill-fated "Last Concert In Japan", where then-guitarist Tommy Bolin had fucked his arm up sadly has a studio version of "Stormbringer" overdubbed on top of it. Better perhaps would have been footage from the same set, where bassist Hughes and Bolin danced behind Coverdale mimicking his rather portly beer belly at the time!

The Gillan reunion footage is appalling, his voice shot to pieces, and it is hard to take Joe Lynn Turner seriously, despite being a vocalist of no uncertain quality.

Jon Lord talks of hoping they'll be around next year to celebrate a quarter-of-a-century together, but just like this video should have been more concise and made in 1976, thus DEEP PURPLE should really then have called it a day.

Never have they looked more like a lumbering dinosaur!

JERRY EWING

ALICE COOPER
Welcome To My Nightmare
(Castle Hendring)

This is a prime slice of '70s-era ALICE, capturing the ultimate showman at a time when his musical output was just as good as the visual performance. The sound quality lets it down badly and naturally some of the film work is hardly up to the glossy MTV-approved standards we've come to expect today. But, musically, this is ALICE at his peak before the allure of the dollar started to interfere with his creativity!

Included are "No More Mister Nice Guy", "Billion Dollar Baby", "Eighteen", "Only Women Bleed" and (of course) "Schools Out". With each song accompanied by some truly overboard theatrics, lavish costumes and stage props; all of which prove that ALICE was light years ahead of other bands when it came to putting on a real show. The opening credits show a grainy black and white photograph of a clean-cut ALICE in his High School days gradually metamorphosising into the gothic Rock monster of 1975. Then cutting to the stage where ALICE and a supporting cast of creatures from the grave go through some expertly choreographed dance routines! The hammy aspect of it all brings to mind the *Rocky Horror Picture Show* and to be honest ALICE doesn't look menacing as much as funny most of the time. But the attention rarely wonders and the songs, particularly the gutsy, heartfelt "Eighteen", still sound marvellous.

MARK BLAKE

NAZARETH
Razamanaz
(Castle Hendring)

Not exactly the glory years of NAZARETH's history, this is still a fine offering from a Scottish band so often overlooked when one is discussing the great Hard Rock acts this country has produced.

If my memory serves me correctly, this 13-track affair was filmed back in 1985 for broadcast on a late night TV show called simply *Live In London*, a series of live performances shot at the Camden Palace. And like most of that series, this video suffers from the ridiculous situation of trying to convince the viewer that there is a Wembley Stadium-sized crowd crammed into a 1500-capacity club. The taped hysteria that greets some of the numbers is hilarious, and not a little off-putting when you just *know* that there are hundreds in the place *not* tens of thousands.

That aside, this is fine live footage, seeing the veterans plugging though the likes of "Telegram", "Razamanaz", "This Flight Tonight", "Love Hurts" and "Hair Of The Dog". A video highly recommended to all NAZZ fans, if perhaps unlikely to reach a new audience.

MALCOLM DOME

OZZY OSBOURNE
Bark At The Moon
(Castle Hendring)

Back eight years in time to a period when OZZY was still apparently revelling in his monster-crazed madness and reaching out towards insanity and an effortless malevolence. Before talk of retirement. When his band boasted Jake E. Lee (guitar - now with BADLANDS), Tommy Aldridge (drums - now with HOUSE OF LORDS), Don Airey (keyboards) and Bob Daisley (bass - now with LONE RANGER). When "Bark At The Moon" was fresh on the horizon and we all saw the mainman transformed into a beast before our very eyes in the video for the title track of said album.

In a way, having only recently seen OZZY perform near miracles with his present band, it's strange to recall these days, if only because of the different personnel he was feeding off. But it still works magnificently. This is OZZY in full flight, caught onstage in Salt Lake City during '84. And all the classics are there. "I Don't Know", "Mr. Crowley", "Bark At The Moon", "Revelation", "Suicide Solution", "Flying High Again", "Iron Man", "Crazy Train" and the inevitable "Paranoid" - what a mixed bag of goodies.

OZZY stomps around raising the temperature and the dead in equal measure, coaxing his band to refreshing heights, as he gets high on the value of adrenalin. But, you know what? I can't help but wonder what OZZY in 1992 makes of all this. And, perhaps even more intriguing, what would the OZZY of '84 make of his contemporary self! We will never know the answer. And, anyway, who cares? This is still fine stuff from a living (thank goodness) legend.

MALCOLM DOME

TEN YEARS AFTER
Goin' Home
(Castle Hendring)

This, I suspect, has been released before. A recording of veteran Blues Rockers TEN YEARS AFTER at The Marquee in 1983, when the band were scratching around to rebuild a career that most people feel was founded solely on the Woodstock airing of "Goin' Home".

If memory serves me correctly the band also played at Reading Festival in 1983 too, but the whole thing remains less impressive than their 1989 album "About Time".

Back in 1983, very much like now I guess, not too many people were interested in TEN YEARS AFTER. Sure, as this shows, they could fill out The Marquee, but then so could EXCALIBUR - and whatever happened to them?!

If you like your Hard Rock Blues based and overtly lengthy in the process, you may delight in "Love Like A Man", "Woodchopper's Ball" (sounds nasty!), "Help Me", "Slow Blues", and the aforementioned "Goin' Home". In which case, this may be the video for you.

Others will find it as exciting as watching paint dry, but the old boys do still Rock with something of a vengeance, even if the quirkily titled "Good Morning Little Schoolgirl" suggests the emphasis is most definitely on *old!*

JERRY EWING

FRONTLINE

OZZY OSBOURNE

Pic John Ricard

OZZY OSBOURNE/D*A*D
Manchester Apollo

D*A*D deserve much more than this. That they play their hearts out to a disinterested audience is an injustice. That they themselves lose interest halfway is an obvious shame.

The Danes perform well enough on their living room stage set, and possess the uncanny ability to write some truly memorable tunes. Who could deny the sweet allure of playtime boogie number "Bad Craziness"? "Sleeping My Day Away" builds more slowly, but is no less effective.

OZZY's unforgiving audience really didn't give D*A*D a chance tonight. Maybe a quickie club tour would be an advantage.

When OZZY OSBOURNE blazes onstage there is a massive transformation in the Apollo Theatre. A wave of anxiety crosses the congregation as the temperature rises again. Walls seem to breathe heat from every pore. How much can a human body take?

The double O doesn't make things any easier. "Bark At The Moon" signifies the kick off and hair is flung about in all directions. A bloodthirsty "Mr. Crowley" keeps the clock ticking over, Zakk Wylde's gutsy riffing stamping all over it. "Desire" and "I Don't Know" carry on the tradition with the latter proving particularly potent.

Masses of waving arms herald the arrival of "Goodbye To Romance", but OZZY's voice is feeling the strain - he's no spring chicken!

Zakk Wylde's yawn-inducing guitar solo is a pointless exercise and only serves to remind me how great the dearly departed Randy Rhoades was. Randy had a developed ear for dynamics and melody, and as Zakk also possesses these in abundance I wondered why he bothered with this six-string runaround. And why the otherwise bilndingly talented Randy Castillo bothered with his solo spot, I don't know!

Still, "No More Tears" and "Miracle Man" brings things back under control. Yet time is running low so it's a last dash through "Suicide Solution", "Paranoid" (for which he invites the whole audience onstage) and "Crazy Train".

OZZY is not the tired old man he would have you believe, but there are enough lines on his face to suggest that quitting time is drawing near. OZZY may be on auto pilot, but this is still a great experience. Randy would have been proud.

CHERYL SMITH

TASTE/ROCKHEAD
Marquee, London

Had anyone realised that support act ROCKHEAD featured recent METALLICA producer Bob Rock on guitar then doubtless The Marquee would have packed with marauding Thrashers. As it is, Bob Rock's musical career is a far less celebrated facet than his numerous production credits.

Thus the inquisitive few in at around 7.30 probably didn't realize just how far removed his music is these days from his PAUL HYDE AND THE PAYOLAS and ROCK AND HYDE days. Opener "Sleepwalk" is very heavy and very loud, whilst "Bed Of Roses" is more QUIREBOYS-like good time Rock'N'Roll (hardly surprising when you consider that Rock is currently producing the QUIREBOYS latest, and the band themselves were propping up the bar).

With a keyboard player who does more than a passing impression of one time TOTO singer Bobby Kimball, ROCKHEAD live out an obvious LED ZEPPELIN fantasy in the epic-like "War Child", with Rock sporting a twin-neck Gibson to boot. It must be said however, that guitar solos where few and far between!

Apparently ROCKHEAD have a deal with EMI, but tonight the sheer volume of noise they made was at times far too off-putting to allow proper insight into their chances. Overall it was interesting rather than inspirational.

TASTE, who have evolved out of the muddled ashes of JAGGED EDGE may not, at present, have a record deal, but tonight they certainly bordered on the inspired.

Guitarist Myke Gray and bassist Andy Robbins remain, augmented now by ex-VAMP drummer Dickie Fliszar (last seen on the road with BRUCE DICKINSON) and ex-KOOGA singer Neville MacDonald. But to draw any comparison with JAGGED EDGE would be unfair save to say that the sole EDGE offering of the night, "You Don't Love Me", was also the weakest.

The set was packed with new material that shames the old stuff so much that you wonder how on earth JAGGED EDGE got a deal in the first place. The likes of "Talk About Love", "Do Or Die" and "House Of Love" are vibrant and exciting, and in MacDonald they have a true star. KOOGA never quite realised their potential, but TASTE offer MacDonald the chance to show just what a great frontman and singer we have.

Bare-chested and with curly locks flowing he is a PLANT-esque pin-up and great singer rolled into one. And whilst ex-EDGE warbler Matti Alfonzetti was a little on the static side, MacDonald is a great showman to boot.

It wasn't all great, indeed the sub-ELECTRIC BOYS swagger of "Funkified" is unecessary and "Raised On Radio" borrows too much from AUTOGRAPH's "Turn Up The Radio", but it's early days yet and TASTE ooze potential. Lend an ear to the sweeping

strains of "We Dry The Tears" and you'll know what I mean.

JAGGED EDGE, from their conception to their demise lived a troubled existence. Myke Gray was the one constant factor and you have to wonder if he too was the instigator. In TASTE he has his best shot at true fame, but he must realise that, despite being a fine guitarist, it is MacDonald who is the star of the show.

That aside, however, tonight was a night of hope, and the initial signs are looking very good indeed, believe you me.

JERRY EWING

SEPULTURA/ FUDGE TUNNEL

Rock City, Nottingham

A rather strange combination, methinks. I was wondering beforehand how this strange pairing of Brazilian Thrash meisters SEPULTURA and the more off-the-wall talents of FUDGE TUNNEL would go down with the multitude of Thrashers who attended this tour. After all, last time we were treated to HEATHEN, XENTRIX and SACRED REICH supporting SEPULTURA, right?

Well, by all accounts FUDGE TUNNEL's opening slot has been going down a storm everywhere and tonight's home town showing at the cavernous Rock City was no exception.

The trio certainly appeared unphased playing to such a large audience (tonight's show was packed solid), and although I'm not the world's biggest FUDGE TUNNEL fan, their 40-minute set was confidently delivered with fervour, enthusiasm and much personality.

Apart from the usual 'support band' hiccups (ie. a guitar that was way too low in the mix), FUDGE TUNNEL's set was most impressive and there's no doubt that a tour such as this can only serve to open more people's ears to their far from run-of-the-mill-sound.

SEPULTURA, on the other hand, were old friends tonight. Although it's been less time than it takes to have a baby since their last visit, the band were greeted with an adulation that can only be described as Thrash Metal BEATLEmania (although any comparison with the Fab Four certainly ends here).

Opening with a triple Thrash treat of "Arise," "Inner Self" and "Desperate Cry", SEPULTURA were simply awesome. This is easily the best the band has ever been. Tight, aggressive, charismatic and, most importantly, clearly enjoying what they do so well, SEPULTURA dominated the Rock City effortlessly and had the audience totally captivated for the whole of their 90-minute set.

Most impressive was Max Cavalera who has developed into a frontman of truly worldwide proportions. No *stand still, headbang and growl* antics for Max, more like *Pete Townshend on angel dust* if you ask me. Bouncing around, jumping in the air, attacking his vocal duties like a man insane, Max was more watchable than Norman Lamont in a tutu. Most refreshing.

A cover of the DEAD KENNEDYS' "Drug Me" (taken from the forthcoming DKs tribute album) was also hugely enjoyable, with the band managing to make the track all their own, slotting it in easily amongst the likes of "Murder", "Dead Embryonic Cells" and "Beneath The Remains."

SEPULTURA are without a doubt the saviours and, perhaps, the savers of a stagnant Thrash scene (SLAYER aside, of course). Catch them at the Brixton Academy in April, I guarantee you will not be disappointed.

IAN WINWOOD

EUROPE

Wolverhampton Civic Hall

Some of you know how to hold a grudge, don't you? I mean, you've never forgiven EUROPE for "The Final Countdown", have you! Well, it's five years, two albums and countless live performances since the release of "Countdown", and like the finest wines the Swedes only improve with age.

The lengthy intro tape seems like an agonising wait but it's worth it to hear the magnificent "Seventh Sign". The thundering drums, unholy riff and suspiciously perfect backing vocals are a sound for sore ears. God, I've missed this band!

Joey Tempest, though now only a year away from 30, cavorts around the stage like a teenager. He's in fine voice tonight, and it's hard to find fault when he's belting out "All Or Nothing" or "Little Bit Of Loving". Mind you, the remaining members are no supporting cast. Kee Marcello flexes his fingers for a blistering solo spot and remains a high flyer for the rest of the evening. But it's a new, improved EUROPE that punches Wolverhampton in the face now. Mic Michaeli's switch between guitar and keyboards adds an ambitious mix of power and versatility. Marry this to Ian Haughland's volcanic drumming and you have ann unstoppable rhythm machine.

Their short acoustic set opens excellently with an on-the-spot Blues jam and I've got to admit it's much better than the wishy-washy "Carrie". Only one pre-"...Countdown" track is performed, namely the acoustic "Open Your Heart" which leaves you wondering where EUROPE's priorities are. There's no "Seven Doors Hotel", no "Stormwind". "Break Free" - a new B-side which sounds terrifically old - makes up for this and proves that the Swedes are not an embarrassment to the Rock fraternity.

JOEY TEMPEST (EUROPE)

Pic Nick Matthews

They announce their impending departure with a trio of hits, "Prisoners In Paradise", "Rock The Night" and - you guessed it - "The Final Countdown". This, as I'm sure the Civic Hall would agree, was nothing short of breathtaking. EUROPE are back with a vengeance.

CHERYL SMITH

RUSH/PRIMUS

Hampton Coliseum, Virginia

You don't sell 30 million albums by thinking small. RUSH's big ideas meant monster entertainment as they performed for nearly two hours to 13,000 fans.

MAX CAVALERA (SEPULTURA)

Pic John Ricard

Though "Roll The Bones" heralds a return to the more linear, guitar-orientated approach of some earlier efforts, like 1989's "Presto", in concert RUSH spared none of the arena Rock theatrics and majestic keyboard wizardry their fans have come to expect.

A large projection screen loomed behind the stage, providing cinematic accompaniment od every stripe - animated photo collages, film, cartoons, spectral lights - throughout the performance. The sound system was split with speakers located over the stage and to the rear of the arena, enabling dimensional stereo effects as waves of sound crashed over and around the crowd.

The majority of material was culled from the new disc, and was exceptionally potent, performed at mega-decibels. The bespectacled Geddy Lee offered compelling vocals, high but never shrieky, on "Dreamline", "Neurotica" and "Bravado", while an animated skeleton with a mohawk delivered the basso rap interlude in "Roll The Bones".

The rhythmic instrumental "Where's My Thing?" became the perfect showcase for Lee's ace bass playing, alternating between Funk and freewheeling melodic passages. Guitarist Alex Lifeson tossed off effortless virtuoso exercises, then passed the reins to Neil Peart who turned in a lengthy drum solo with a point. The rock-solid heavy hitter, truly capable and ever the showman, pounded everything in sight, including tuneful marimbas and cymbals that triggered synthesized horn hits around the hall.

Though the band performed true-to-form renditions of "Spirit Of The Radio", "Subdivisions", "Closer To The Heart" and "Tom Sawyer", the evening's highlight was the epic "Xanadu" from "A Farewell To Kings". With shifting meters, tempos and dynamics, the song was an impressive excursion blending elements of Jazz fusion, Classical and Rock stylings.

PRIMUS, the RUSH-influenced opening act, primed the eager crowd with its odd-ball brand of brash Funk-Rock. Bizarre vocalist/bassist extraordinaire Les Claypool, stomping wildly about the stage, led the trio through the complex, syncopated material off latest release "Sailing the Seas Of Cheese". He was ably aided by Larry Lalonde's inscrutable guitar technique (no trace of ex-prof SATRIANI here!) and Tim Alexander's aggressive double-bass drumming.

SUE SMALLWOOD

CARCASS/ENTOMBED/ CATHEDRAL/ CONFESSOR

The Astoria, London

The Gods Of Grind Tour. Four concubines to extreme Metal locked together on a crazy dip towards cataclysm. A packed Astoria. And, more importantly, the gig of the year so far.

Whoever had the notion of bringing these four together (take a bow, Earache) could not have known what they were about to unleash. From North Carolina's left-field CONFESSOR, stretching to surpass even their fine debut album, "Condemned", through tracks such as "Alone", to CATHEDRAL's monumentally awesome strech of Doom parameters to take in an almost Progressive, Psychedelic ectoplasm (songs such as "Autumn Twilight" and "Soul Sacrifice" were remarkable in their invective and invention). From Swedish band ENTOMBED's ultimately successful battle with an appalling sound system, making their premier league Death Metal approach energetically poised and pistol-whipping corrosive (returning vocalist Lars-Goran Petrov fitted straight back into harness), to CARCASS (arguably Britain's best Metal band to emerge since IRON MAIDEN) and their highly melodic brand of fury and disembowelled structure via potential classics such as "Corporeal Jigsore Quandary", "Incarnated Solvent Abuse" and "Exhume To Consume"...All of this acted as a glorious celebration of state-of-the-art Metal for a capacity audience. Music with intelligence, and the power to beat its brains out in the process.

Gig of the year? It's gonna take something special to shift this!

MALCOLM DOME

MIKE AMOTT (CARCASS)

Pic Nick Matthews

LARS GORAN PETROV (ENTOMBED)

Pic Nick Matthews

KISS OF THE GYPSY

The Esplanade, Southend

It's unusual to find a young band acting like they're headlining Madison Square Garden in a tiny seaside club *and* actually getting away with it. But tonight, KISS OF THE GYPSY did just that. When I last caught up with the band they were giving would-be superstars WINGER something of a roasting at London's Astoria. Back then I found myself won over by the group's professionalism, and a set of songs that easily upstaged anything from the headliners. And playing their own gig KISS OF THE GYPSY gave an equally convincing performance.

While the band's image and certain musical traits have been inherited from the likes of BON JOVI and other gods of the American amphitheatre, their real roots are unashamedly British. Vocalist/guitarist Tony Mitchell has a barroom holler, ideal for uptempo belters such as "Easy Does It", "Whatever It Takes" and a feisty cover of FREE's "The Hunter". Spurred on by the band's enthusiasm, the crowd warmed to a set that also included "Blind For Love", "No Prize For the Loser", "Promised Land" and "Infatuation" - all featured on the debut album. One brand new song, "Rollercoaster", sent KISS OF THE GYPSY into the realms of Heavy Funk, with guitarist Darren Rice and keyboard player George Williams running circles around each other in a race for the finishing line. If anything, this one song showed just how deeply entrenched their roots are in a bygone age of British Rock. Some might call it dated, but "Rollercoaster" invoked a memory of GLENN HUGHES and TOMMY BOLIN-era DEEP PURPLE, and that's just fine by me!

There are clichéd moments - Rice's guitar solo and some of those big, drawn-out endings being two of them. And although KISS OF THE GYPSY's music is hardly ground-breaking they're streets ahead of many mainstream acts kicking around on the same turf. What's more it's frustrating to see and hear a group with such a huge sound and an obvious feel for the larger stage hammering away in such cramped surroundings. Will somebody please give this band an aerodrome!

MARK BLAKE

GUN

Camden Underworld, London

Anyone who doubted GUN's ability to draw a crowd after their prolonged absence from the touring circuit would have been in for a shock this evening. By showtime the Underworld was teeming with a crowd delighted to be spending an evening once again with the band. And their patience and loyalty was justifiably rewarded.

While never fighting shy of a good melody, GUN's status as a Hard Rock band was always obvious. But it must be said that the gritty, harder stance of new album "Gallus" and the addition of guitarist Alex Dickson has instilled a touch of extra aggression into the band's live performance; something that *was* previously missing.

Three songs into the set with "Money (Everybody Loves Her)", "Borrowed Time" and "Something To Believe In" and singer Mark Rankin had barely paused for breath. Teeth bared - half-grinning, half snarling - the Gizzi brothers kept their heads down, feet pumping the floor, while Dickson - a whirlwind of flailing hair and fingers provided the spit and polish to "Won't Back Down", "Shame On You" and a host of GUN songs, old and new.

With only the latest single, "Steal Your Fire", already played on the radio, it was encouraging to see the songs from "Gallus" greeted with enthusiasm rather than polite indifference. Although revamped, heavier versions of "Taking On The World" and "Better Days" still prompted some healthy chaos in front of the stage.

But the highlights of the night were two remarkable covers. With CAMEO's "Word Up" given the GUN treatment and transformed into a bruising slab of Dance Metal. And bass guitarist Dante Gizzi making an impromptu vocal debut with a messy rendition of NIRVANA's "Smells Like Teen Spirit" - an inspired choice which needless to say went down as well as, if not better than, some of their own songs!

Tonight GUN provided pure entertainment as well as letting everybody know that they're still one of the nation's brightest hopes. This was quite simply one of *those* very special gigs.

MARK BLAKE

LYNYRD SKYNYRD

Town & Country Club, London

Notwithstanding the odd aeronautical mishap, 16 years is a long time to wait for the return of LYNYRD SKYNYRD. A generation has grown up, the Berlin Wall has come down, bell-bottoms have gone out, astronomical beer prices have come in...Shit, back in August '76 when they supported the STONES at Knebworth, most people's idea of American Rock was something you bought at the seaside in Miami.

Yet seconds into "Saturday Night Special" and the years roll away. Out of your teens and into your jeans they come on like vintage ZZ TOP multiplied by three: nine people onstage, three lead guitarists, three singers, a canopy of cowboys hats, bottles of bourbon, unintelligable drawls, a mountain of flab and a sound the size of Texas. The first of three nights in London and it's like Last Night Of The Proms in Alabama.

Watching old masters like SKYNYRD really does put a lot of things into perspective. Even despite the slightly suspect notion of reviving the old beast for one last curtain call, they're a resounding echo of authenticity from a time when music was a way of life and not a career. Somehow they don't seem to fit into 1992, but then they barely fit into their jeans and that doesn't take an ounce of enjoyment away from nigh-on two hours of nostalgia.

In fact, there's a fair balance between past and present. "Gimme Three Steps" is in there, as is "Call Me The Breeze" and the inevitable "Sweet Home Alabama", complete

with Confederate flag backdrop and much praising of the Lord. But the "1991" album isn't overlooked, with the likes of "Back Street Crawler" and "Keepin' The Faith" giving singer Johnny Van Zandt the space to substantiate guitarist Gary Rossington's claim that "He's every bit as good as his brother...".

Unnecessary guitar solo spots and Bible-bashing intro to "Freebird" aside, SKYNYRD were the dog's dangly bits. Many of the over-30s in the crowd would've walked barefoot over two miles of broken bourbon bottles just for the chance to actually see the band freefall through 20-odd minutes of "Freebird" alone, and only the deaf could have been disappointed. Heaving beerguts wobbled with emotion at the climax.

If the earth didn't move tonight, then a certain part of North London surely did.

MARK PUTTERFORD

SISTER SARAH/ THE ONE THING

King Tut's Wah Wah Hut, Glasgow

You can almost be certain that those who insist a band's got to 'pay their dues' by 'doing the rounds' only ever clock up miles in Club Class. The reality is THE ONE THING slogged through a back-breaking 16-hour return journey for their 40 minutes of dubious glory before a few lethargic punters on this bleak Thursday in Glasgow, while SISTER SARAH drove through the night crammed into a mobile snuffbox to put in their hard-rehearsed hour of toil in the name of 'doing the rounds'. Is it all worth it?

In a fair world neither band would have to suffer such indignities. Whether they knew it or not, those who ventured onto the premises tonight saw two of the country's brightest prospects in ages, albeit fighting to motivate themselves the way a First Division team must for a friendly. There can be little doubt that both bands deserve to be operating at a much higher level.

Ironically, THE ONE THING probably have the more polished repetoire at this stage. SISTER SARAH, known as IT BITES in a former life, are still coming to terms with a drastic change of direction and the induction of new singer Lee Knott, but THE ONE THING have really got their effortlessly commercial brand of classy radio Rock down pat. Songs like "Drive" really do kick the band into gear, while their trump card of "Touch" was surely the best single released by a British Rock band last year.

SISTER SARAH, meanwhile, are looking ominously potent. The back-to-basics NAVAJO KISS stage out of their system, they're now focussing in on a much more comfortable direction, carving their own niche from a rich seam of intelligent groove-Rock. Leatherclad lead-larynx Lee Knott, a bit like Jim Morrison on Ecstacy, is beginning to exorcise old ghosts and really come into his own, while John Beck handles the guitar with the same kind of inimitable pizazz and frightening finesse that he used to show on the keyboards.

PRINCE's "Sign O'The Times" and HENDRIX's "Crosstown Traffic" were the only two unoriginal songs they played tonight, and they might give you some idea of where SISTER SARAH are coming from. Other than that, tuck your preconceptions up in bed and catch the band live at your local as soon as possible. For if there is any justice neither they nor THE ONE THING will be 'paying their dues' for much longer.

MARK PUTTERFORD

RED HOT CHILI PEPPERS/ROLLINS BAND/FAMILY STAND

Brixton Academy, London

THE CHILIS have put together a multi-coloured, three-tiered show to wow us with tonight. First up are THE FAMILY STAND, who are a far cry live from their chart hit "Ghetto Heaven". This ain't a commercial *thang*, this is a wild thing!

Next up is the unrelenting power of THE ROLLINS BAND. Opening with the current single "Low Self Opinion", Henry wastes no time in venting his aggression. The crowd, feeding off the energy burst into spontaneous disarray. By the end of the first number, a rather limp-looking girl is dragged from their midst. Who said Rock'n'Roll was dead - this is dangerous stuff!

Some kid down front starts hollering abuse and is met by an aural battering ram - "Fuck you, piece of shit! I hope you live a long time!" cries Henry. At this, the band launch into a chorus of "You Must Think You're Gonna Live Forever" and then the thunderstorm of ROLLINS leaves the stage. Thrilling stuff!

The CHILIs have set themselves a hard task master; they really need to pull out all the stops to top their support. Remembering the last occasion I witness the CHILI experience, it comes as no shock when they deliver a pretty average set.

They walk onstage with all the pomp and finery their stadium status requires - this is show business, folks! Professional razzamataz! Vocalist Anthony Keidis, sporting a red cross vest, pulls together before shooting off his larger-than-life persona. Meanwhile, John Frusciante plays windmill geetar. Fag hung from bottom lip and adopting a swaggering posture, he looks all the world like a Keith Richards parody. The sleek and well-oiled CHILI machine moves into action - this much professionalism is quite spellbinding to watch. But the magic lasts only one song. It's obvious that under the gloss, the band aren't delivering, content to motor through their set with eyes closed.

The most stark pointer to this is "Higher Ground", the once nerve twitching single lies dormant, waiting fpr the spark of ignition - which sadly never comes. Even "Suck My Kiss" from the blistering "Blood, Sugar, Sex And Magik" LP, lies like a beached whale, never reaching its potential height.

It's odd that the only time the band hit perfection - and believe you me, it blew the cobwebs away - was with HENDRIX's "Crosstown Traffic", which, as Sod's Law would have it, was their final number. Overall, this wasn't a bad gig, just boring. We don't expect the CHILI PEPPERS to reduce us to yawning. On paper, it would appear that playing live would be the band's perfect foil, but in reality they're still able to thrill.

DENISE STILLIE

LOUD

The Borderline, London

There's something very odd about LOUD, and whatever it is it's certainly their greatest strength. Lead singer Chris McLaughlin's desire to create a Rock monster has resulted in a nasty love-child. On paper it shouldn't work, but onstage and on the new record "Psyche 21" LOUD's exercise in cross-breeding is proving to be an astonishing success.

When the band debuted their new line-up at the same venue late last Summer it was one of the year's finest gigs. Tonight wasn't quite so succesful, with the group appearing a trifle uneasy in what were less than ideal surroundings. Yet McLaughlin - nostrils flaring, eyes threatening to break free from his sockets - still demonstrated a natural command of the stage. Freshly shorn and clad in James Dean leathers, McLaughlin's Rock warrior stance drew a few chuckles from those around me, but he *is* convincing. And the newest recruits, guitarist Etch and bassist Stuart Morrow look - and sound - as if they were born to be in LOUD.

"I Am The Idol" and "Song For The Lonely", from the "D Generation" album, were once the backbone of LOUD's set. But tonight they were overshadowed by the might of "Easy", "Piece Of The Mind" and other new songs from the latest record. Free from the clumsy arrangements that hindered some of their earlier work, this new material follows a simpler route while remaining just as effective.

Very few groups can be described as original in this day and age, but LOUD qualify for such a tag. It's often easy to hear where they're coming from and whose record collections they've plundered on the way! But where they end up is always completely unexpected. Probably the strangest band in the world.

MARK BLAKE

SCATTERBRAIN

The Powerhaus, London

A small venue in North London and a starting time of midnight isn't the best way to launch a European tour. But a dedicated crowd had turned up to serenade SCATTERBRAIN tonight, and mainman Tommy Christ wasn't about to disappoint anyone. Launching into his already-familiar stage antics, he led from the front and as a result the show was an unbridled success, especially when you take into account that the band hadn't played together as a unit for some while.

SCATTERBRAIN are one of those bands whom critics find difficult to place, funking hard but keeping the power well to the fore a la THE RED HOT CHILI PEPPERS, yet avoiding the obvious step into commerciality. Ballads are dedicated to publicans ("Bartender"), love songs to the toughest lass ("Swiss Army Girl"), and when culture is introduced it takes the form of a *sonata* delivered with the meanest guitar (from Paul Nieder and Glen Cummings) and punishing drum rhythms (from Mike Boyko - whose talents also stretch later to wearing a tight skirt during a rendering of MÖTLEY CRÜE's "Girls, Girls, Girls").

What's more, the light banter and stage antics are only a flimsy film on the surface of the band's stage performance. As the set progressed it became increasingly obvious that their well-written songs come to life in the spontaneous atmosphere of live exposure. Swept along by the classic guitar duo of Nieder and Cummings, blistering versions of tracks such as "Here Comes Trouble" and "Grandma's House Of Babes" grind their vinyl counterparts into dust. This band onstage are as tight as a duck's arse. My favourite moment, however, came during "Down With The Ship" as, in the best FRANK ZAPPA traditions, the band rip through the number with consumate ease, switching between ZEPPELIN and METALLICA in a gnat's breath so sharp it would cut its own throat on the way out! This indeed is one band who *have* to be seen live.

MIKE EXLEY

TOMMY CHRIST (SCATTERBRAIN)

Pic Nick Matthews

D.D. VERNI (OVER KILL)

OVERKILL/ LAWNMOWER DETH/ SKYCLAD

Astoria, London

SKYCLAD vocalist Martin Walkyier stalks the Astoria stage like some demented evangelist, spitting out lyrics of decadence and imminent demise with a sense of conviction and fury rarely seen in homegrown talent.

"There may not be a cold war anymore," he informs the gathered hordes. "But there's still enough maniacs in the Middle East to destroy us all at the push of a button."

I'm not sure exactly how much of Walkyier's impassioned rhetoric actually sunk into the heads of the 1000 or so Thrashers here tonight, but one thing is for certain - SKYCLAD were greeted like long-lost brothers, with each song receiving rapturous applause from the vast majority of those in attendance.

As first band on the bill, SKYCLAD's set was as short as it was sweet, with the band's Thrash/Folk/Gothic blend merging ideally in a live environment. Songs such as "Terminus", "The Cradle Will Fall" and newie "Spinning Jenny" (from their forthcoming "A Burnt Offering For The Bone Idol" album) were blasted out with much Pagan fury by a tight and musically proficient outfit.

SKYCLAD's ever-increasing popularity surely begs the question of how long it will be before the band are able to headline a venue such as this themselves? Well, judging by tonight's highly impressive performance, such a time cannot be too far away.

After a brief respite it was time for everybody's favourite mental midgets LAWNMOWER DETH. Like SKYCLAD, the band were greeted enthusiastically and, for a short time at least, the boys churned out their inimitable blend of crunchy tunes and schoolboy humour with a goodly dose of energy and freshness.

However, LAWNMOWER DETH are a band of limited appeal and it only took a couple of the band's rather poorly written songs for the time to begin to drag. Call me po-faced, but to quote FRANK ZAPPA, it must be asked: "does humour belong in music?" Well in moderation, yes, but a 40-minute bomb blast of "Weeble's Wobble", "Sumo Rabbit" and "Urban Surfer 1,2,5" left me without a smile and by the time we'd reached guitarist Kevin's poetry recital (*"I have a hole in my bottom, it's where the shit comes out"* - Phillip Larkin would be proud), I was longing for the end.

Unlike Kevin's previous band, ACID REIGN, LAWNMOWER DETH know exactly what they want to be, and that is a joke. However, as Thrash Metal's answer to HALF MAN HALF BISCUIT, this particular joke has worn painfully thin.

And so on to OVERKILL. Last time the band played the Astoria, two years ago, the venue was packed with 2000 people (400 more than the official capacity) and the New York bruisers played one of the finest shows I've seen by any band *anywhere*. Tonight, only about half that number have bothered to turn up, proving that the genre's usually ardent supporters can sometimes be a fickle bunch indeed. Still, when OVERKILL finally decided to grace us with their presence, my expectations were high, OK, there may have not been so many people as last time but it's still OVERKILL, right?!? So after a suspiciously "Raining Blood"-esque intro tape the band surged headlong into "Deny The Cross" the power of which had me predicting yet another triumphant performance from the wrecking crew.

Impressive stuff for sure, but as the set wore on it soon became clear that something was very much amiss tonight. OVERKILL seemed bored, tired, content to plod through the motions in a most uncharacteristic fashion. Sure, Bobby 'Blitz' Ellsworth remains one of the most charismatic frontmen around and DD Verni's bass work pounded through the hall, but this was certainly not the outfit that tore up this very stage just two years earlier.

New guitarists Rob Cannavino and Merritt Gant (both of whom replaced original guitarist Bobby Gustafson last year) also proved to be something of a handicap. Certainly the duo were able to handle OVERKILL's multitude of crunching riffs easily enough, but their serious lack of stage presence and a throw-every-servicable-Thrash-pose-in-the-book attitude to performing (especially by Gant) proved to be no match for Gustafson's larger-than-life persona.

Songs such as "Wrecking Crew", "Powersurge" and "Rotten To The Core" are always going to be enjoyable, but tonight I just couldn't shake the feeling that OVERKILL had lost some of the hunger that had previously set them apart from other bands. New songs such as "Thanks For Nothing", "Blood Money" and "Horrorscope" were just plain tedious, and left me wondering why the more enjoyable moments from the last album were excluded in favour of tried and tested, ultimately regressive fare.

By the time OVERKILL dutifully encored with "Coma", I was very nearly in one. Admittedly, things did pick up with a triple-header finale of "Elimination", "I Hate" and "Fuck You", but by this stage the damage had been done and I was in no mood for last minute repentance.

OVERKILL promised to return in May, and I intend to check them out then to see if the spark is gone for good. However, judging by tonight's lacklustre performance this New York quintet may well find that their audience has thinned yet further by the Spring.

IAN WINWOOD

SOLE ASYLUM/XLR8R/ FOR GOD'S SAKE

Walkers, Newcastle

The last time I ventured up to investigate Newcastle's canny Rock scene, I left mightily disappointed at the sad turn-out. After this return, one can only marvel at the enthusiasm that the locals show for their own bands.

Now sadly defunct, *Walkers*, easily one of the country's best Rock night clubs, was packed with a near capacity crowd as FOR GOD'S SAKE slipped quietly on to the stage and proceeded to turn in an energetic, if slightly disappointing set.

On tape this lot are quite exhilarating, packing a uniquely powerful punch, yet it's a standard that tonight at least, they failed to live up to.

With a sound that wavered between straightforward Hard Rock and more appealing dalliances with Gothic material, especially the harrowing "Negative" (very reminiscent of KILLING JOKE), FOR GOD'S SAKE have, in Chris McCormack and Steve Wallace, two fine guitarists, whilst bass player Drew Gallon possesses the finest Geordie accent I've heard, but vocalist Kevin Ridley, despite owning a powerful voice, lacks the required stage presence to make FOR GOD'S SAKE an effective live unit with the ability to make an impact outside of their home town.

The same could not be said for XLR8R main man Mark Savage. With looks that undoubtedly shame many major US counterparts and a fine voice he leads his troupe through a fiery set of commercial Hard Rock, the added venom (if you'll excuse the pun) of Al Barnes on second guitar adding a determined fire that sets

QUALCAST MUTILATOR (LAWNMOWER DETH)

them apart from so many.

That they all but ruined the effect of their set with three disastrously out of place Thrash-like numbers (especially opener "Nothing Can Cure Me Now") says more about the quality of the remainder of their set and the fact that they departed heroes more than anything else.

Word on the street is that XLR8R are Newcastle's top local draw, and it's not difficult to see why. A live act honed to perfection, it's glitzy showmanship combined with honest material that will take XLR8R all the way.

They look good, they sound good, their demo's great! What more do you really need? Well, those three tracks that are definitely taking the band up the wrong path I don't need. But a performance like tonight's will make them friends the country over.

Tonight XLR8R are damn close to being superb!

The crowd worryingly diminished to about 70 before headliners SOLE ASYLUM threw down their particular gauntlet, but by the end they'd pulled back in another 150 or so, proving their worth to some degree.

SOLE ASYLUM are unashamedly British in approach, and look back to the likes of FREE, ZEPPELIN and BAD CO. for their approach. Yet whilst they deny the more Americanised inf!uences of acts from their past, neither do they plunder and plagiarise such historical British roots.

To this extent, catchy opening track "Like A Fire" comes across like a heads-down combination of AC/DC and UFO. Vocalist John Phillips throws shapes that are equal parts Rodgers and Coverdale and allows his vocals (which do sound strained on tape) to flow out of the speakers with a clarity that does him, and the band, credit.

Equally catchy is "Schemes And Dreams", before the band delve into a quirkier, Funkier mode with "Slave To Passion" and "Never Again". It's here that rhythm section Billy Kulke and Dave Anderson (bass and drums, respectively) come into their own. It's only the band's second gig, and the pair hold down a tighter-than-tight beat that never once allows the music to stray. At times they make it look as easy as Chelsea beating Liverpool at Anfield!

Highpoint of the set has to be the ballad "Waiting For You", which displays a songwriting ability that could take the band far, whilst local guitarist Dee 'Len Fairclough' Dowling (an old sparring partner of Kulke and Anderson) joins them for a spirited version of FREE's "Wishing Well".

By the time they've hit "Battle Hymn Of The Northern Sex God Part II" (a paean to their drummer), they're enjoying a hearty response from a crowd who've drifted back in from the upstairs attraction of the disco.

It's only their second gig, as I've said, and to be true, at present SOLE ASYLUM aren't going to signed up tomorrow. Guitarist Mark Kulke would perhaps benefit from a little subtlety here and there (after all, we don't need crashing Metal power-chords all the time!), and not all the material seems to flow naturally.

But there's real hope here that SOLE ASYLUM could develop into the kind of classic British Rock band everybody says we need. They require time to develop, but given the right amount of care and attention, who knows? Hell, who's to say that in a few years time "Battle Hymn Of The Northern Sex God Part II" won't be on everybody's lips?

JERRY EWING

CARL STOKES (CANCER)

CANCER/SCORN/ CATELPSY

The Marquee, London

Sunday night. *Bullseye* has finished its '92 run - sad. But CANCER are back in town - time to smile through those tears of disappointment over Jim Bowen's disappearance from our screens! In reality, this shaped up to be a fascinating bill. A look at new Vinyl Solution signees CATALEPSY. A chance to view former NAPALM DEATH drummer Mick Harris' new outfit SCORN. And an opportunity to check out CANCER with new guitarist Barry Savage. In the end, it was a case of the promising, the confusing and the impressive.

Opening proceedings, Northern-based act CATALEPSY faced a respectable crowd thoroughly unfamiliar with their Death Metal charms. But working hard through a seven-track set, the band overcame this handicap, as well as a decidedly lop-sided sound to create a strong atmosphere. New vocalist Nick draws heavily from the Lee Dorrian school of growls, and occasionally borders on unintentional parody with his attempts to introduce songs in a theatrical bass voice, but he has a certain distinctive area of presentation. And guitarists Mark (rhythm) and Colin (lead) offer a searing, painful set of skills, augmented by the thrumming, throbbing rhythm section of bassist Carl and drummer Nick. Much of their material is still heavily redolent of traditional Death Metal, but through songs such as "Morbid Curiosity", "Maleration" (the title track of their forthcoming, debut album), "Devoured From Within" and "Catalepsy", the band suggested a promising future ahead. All they require is confidence and experience.

By contrast SCORN have all the confidence and maturity available. Featuring former NAPALM DEATHsters Mick Harris, Nick Bullen (bass/vocals) and Justin Broadwick (guitar - ex-GODFLESH as well), they are a confusing amalgam of Industrial noise and rhythms, torn apart by a deliberate sense of alienation. None of the band were visible through a multi-coloured searchlight aimed straight at the audience, and linked in its movements to the hypnotic buzz of the music.

Their whole attitude seems to develop from a determination to disorientate. And it almost worked. But equipment problems, plus a failure to really get to grips with their momentum left them rather ditched on the beach of their own artistry. Perhaps this was the wrong audience to really appreciate what they had to offer - the majority either heading for the safety of the bar or lobby, or else standing unable to react - but on this evidence SCORN are a fascinating idea as yet unable to communicate. Maybe they should recruit Jim Bowen?!

By contrast CANCER are heading full throttle towards major success. With Barry Savage now ensconsed on guitar in place of the departed James Murphy, the band seem to be even more astute and aware than previously. Combing the PA system out with frenetic opener "Tasteless Incest", the quartet of guitarist/vocalist John Walker, bassist Ian Buchanan, drummer Carl Stokes and Savage are soon locked into their stride, rampaging through numbers such as "CFC", "Hung, Drawn And Quartered", "Bodycount", "Burning Casket" and "To The Gory End", each given a new twist of faith and an adrenalin rush of power by a band who are fast developing from Death Metal hopefuls into potential Premier League Metal material. And if new song "Electro-Convulsive Therapy" is an example of way in which their writing skills are being honed down, then CANCER are surely about to leap from club venues into something much bigger and more interesting.

Shagged out by simply too much energy, the crowd seemed positively sluggish by the time the band left the stage after encore number "Bloodbath". But that was more a comment on the advisability (or not) of such packages than any lack of quality from CANCER. Tonight, the disease was spread further afield than ever before.

MALCOLM DOME

All pics this spread Nick Matthews

OUT OF This World

Edited by Jerry Ewing

*Coming soon to a cinema near you...***Naked Lunch** and **Evil Dead III: Army Of Darkness**, *two of the most eagerly-awaited and anticipated movies of the year. The former is David Cronenberg's adaptation of the William Burroughs novel, starring Peter Weller. The latter is the third part of Sam Raimi's ongoing* **Evil Dead** *saga. Watch out for further reports soon in these pages. But for now, let's get on with the reviews...*

ITC must be one company with an inexhaustible treasure trove of wonderful material to call on. And their latest batch of releases amply underlines this situation. **William Tell: The Legend Begins** introduces us to famed Swiss freedom fighter William Tell (Conrad Phillips), taking us from his successful crossbow shot to remove an apple from his son's head through various adventures as he stands against the portly Austrian tyrant Landburgher Gessler (Willoughby Goddard) and his henchmen. Orginally recorded in 1958, this TV series still has a charm and naivety all its own. The first six episodes are included in this double pack with more to follow. Fine, rollicking *Boy's Own* stuff.

Supercar Volume Three contains four more adventures from Gerry Anderson's 1960 puppet series - and they're all quite brilliant, standing up as both kitsch and entertainment in '92. Watch as Supercar pilot Mike Mercury and his cohorts - Professor Popkiss, Dr. Beaker, Jimmy Gibson and Mitch The Monkey - foil an attempt by arch enemy Masterspy to steal the fabulous vehicle, discover a hidden ice cave, overthrow a dictatorial president and spoke the wheels of two criminals out to make their fortune through a painting. As Dr. Beaker would say: Most satisfactory!

Two years after **Supercar**, Gerry Anderson launched himself into space via **Fireball XL5**, and the first two volumes of adventures have now been put into orbit, each containing four episodes. Once again, this is puppetry of the highest quality. The spaceship Fireball XL5 is the pride of the World Space Patrol as it keeps the peace throughout the galaxy. Led by Colonel Steve Zodiac, the team of space doctor Venus, Professor Matthew Matic, Zoonie The Lazoon and Robert The Robot encounter some of the most ridiculous aliens ever conceived. A work of genius.

A shame that a decade later Gerry Anderson came such a cropper with **Space: 1999**, his second TV excursion into the world of real actors. The third and fourth volumes of this series take the residents of Moon Base Alpha into conflict with two warring planets, into the depths of a huge spaceship encountering major genetic problems, into the jaws of oblivion via a strange alien force and into a botanical nightmare. Sadly, the series is decidedly dated, and not even the presence of top stars such as Martin Landau, Barry Morse, Barbara Bain, Joan Collins (nice blonde wig) and Caroline Mortimer can save **Space: 1999** from ignominious obscurity.

Of far more worth is the magnificent **The Champions**. Devised in the late '60s by Monty Berman and Dennis Spooner, it was one of a number of thriller/spy series to emerge at that time, each with its own quirk. For **The Champions**, this involved Craig Stirling (Stuart Damon), Richard Barrett (William Gaunt) and Sharron Macready (Alexandra Bastedo) being transformed by a strange lost Eastern civilization into superbeings, after they crash-land in Tibet whilst on a secret mission to obtain a sample of a deadly biological strain being developed by the Chinese in their insidious attempt top gain world domination. The intrepid trio are patched up by this mysterious race, who maintain that they do wish their secrets to be exposed to the outside world. From hereonin the plots involve the threesome in using their hidden powers to hunt down villains and criminals of all shapes and sizes. Escapist heaven.

The Persuaders was an attempt to join together Tony Curtis and Roger Moore as a self-made New York millionaire and an English baronet, respectively, in a series of yarns that had elements of **The Saint** and James Bond. Originally screened in the early '70s, it had girls, fights and hysterically OTT villains, but ultimately it didn't hold the imagination. Still, the two volumes (each consisting of two episodes) just put out do have certain kitsch value.

From ITC to Manga Video and the excellent **Fist Of The North Star - 18**, a magnificent animated graphic novel from Japan, featuring martial arts, spirituality, hope, fear, darkness, nuclear holocaust, superheroes and super-villains. It is an awesome experience, with considerable gore. Don't miss this one.

Finally, there's **The Stepfather II - 18** (MCEG Virgin Vision) and **The Stepfather III - 18** (ITC). The former sees Terry O'Quinn once again molesting suburban America with his slightly perverted slant on family life. The atmosphere is nascent and charged. The violence is well executed. The plotting is superior. A well-constructed psychological thriller. The third installment surprisingly maintains a high standard of tension, with Robert Wightman taking over the title role to great effect. Unheralded in most quarters, this film series is holding up considerably better than is the case with the likes of **A Nightmare On Elm Street** or **Friday The 13th**.

MALCOLM DOME

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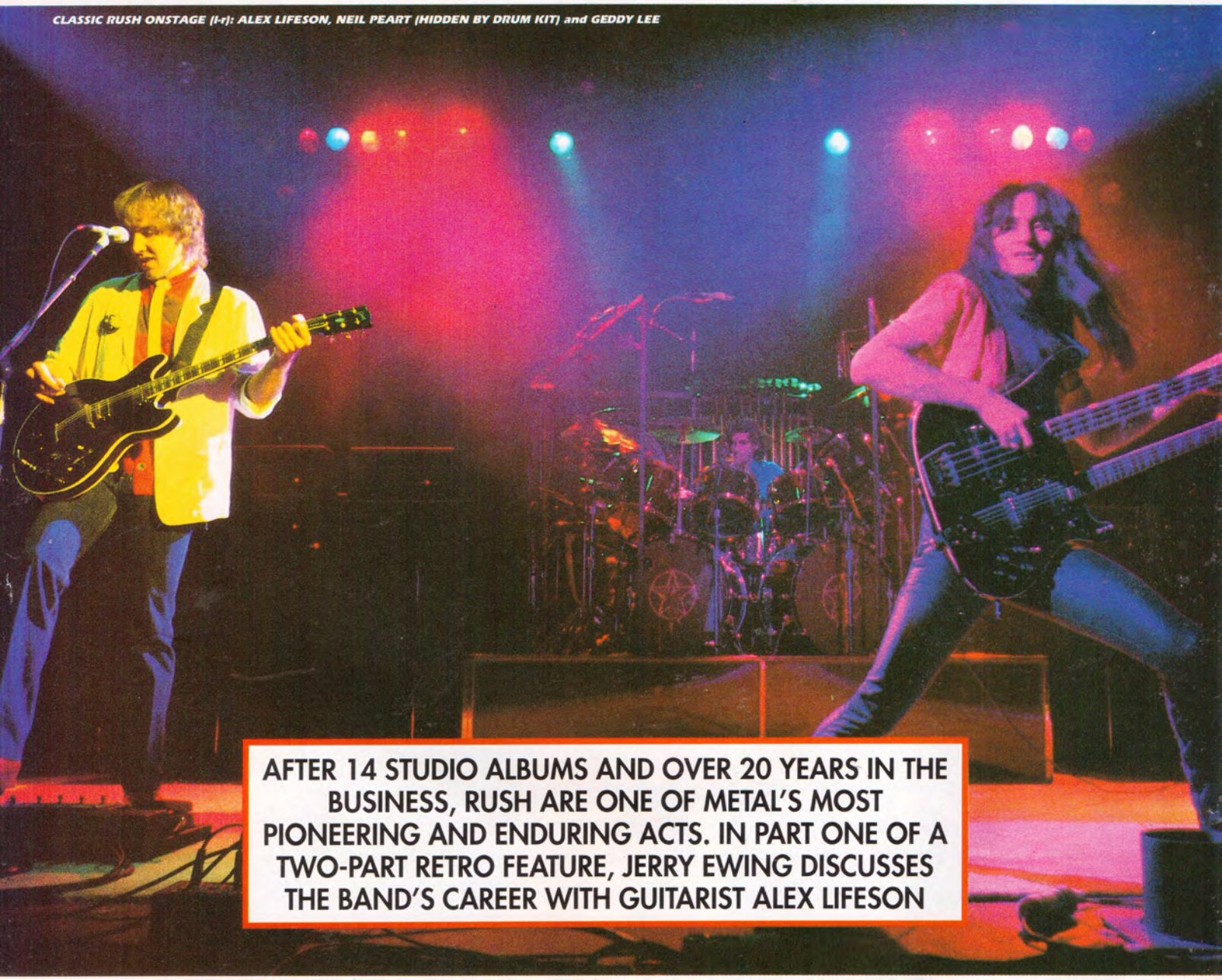


CLASSIC RUSH ONSTAGE (l-r): ALEX LIFESON, NEIL PEART (HIDDEN BY DRUM KIT) and GEDDY LEE

AFTER 14 STUDIO ALBUMS AND OVER 20 YEARS IN THE BUSINESS, RUSH ARE ONE OF METAL'S MOST PIONEERING AND ENDURING ACTS. IN PART ONE OF A TWO-PART RETRO FEATURE, JERRY EWING DISCUSSES THE BAND'S CAREER WITH GUITARIST ALEX LIFESON

Pic © Relay

I recall a night last summer at my sister's flat in Covent Garden when, after several hours imbibing, RUSH's "Chronicles" video was popped into the video player. Myself, Mark Blake and Damon Williams (ex-HORSE (LONDON) bass player) sat glued to the TV which offered forth a series of bizarre images and adopted relevant musical poses.

Williams, I believe, was playing the drums, myself air guitar, whilst the Boy Blake parped away on a set of imaginary keyboards. It may not seem like much to the casual observer, but it shows how far-reaching the effect of being a RUSH fan can be. Indeed, drunken lunacy it may have been, but it's a night we all still talk about fondly.

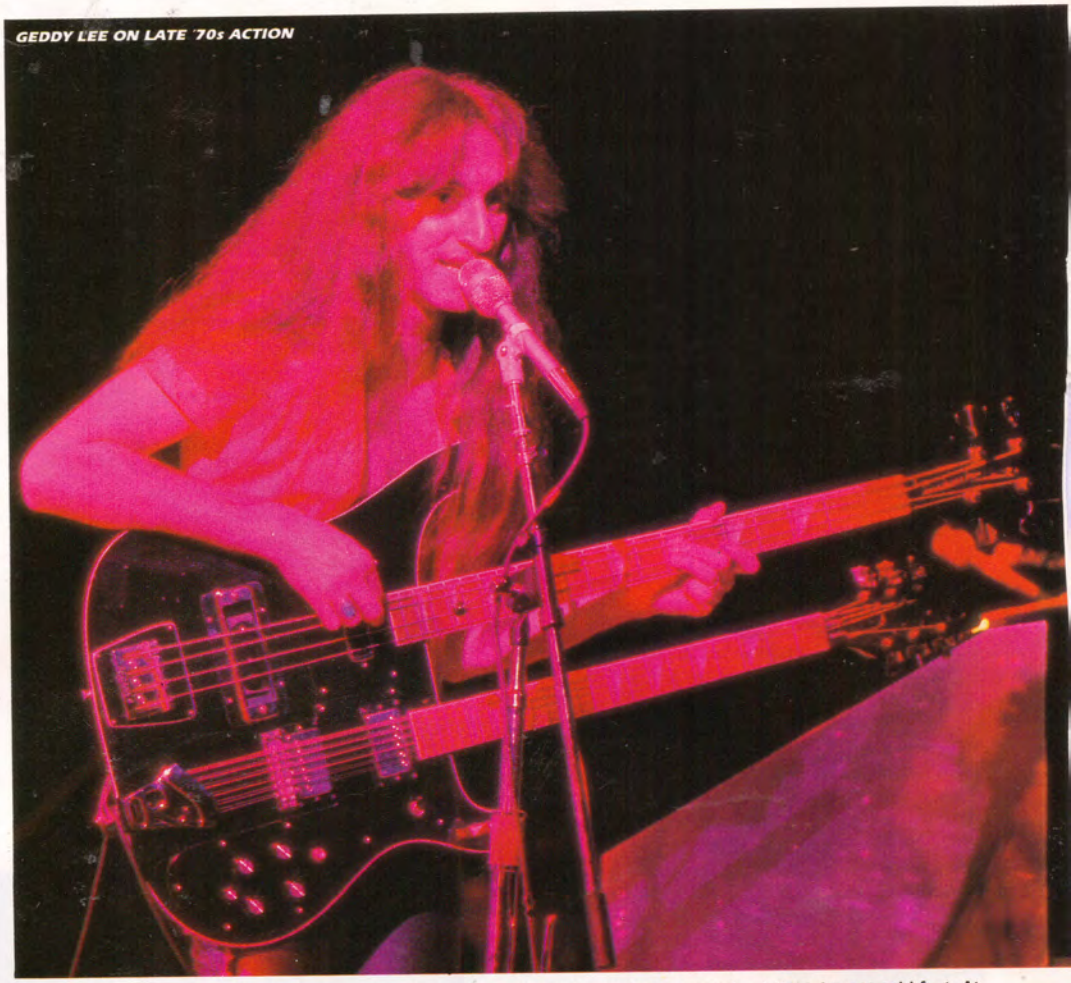
When it comes to fandom, RUSH are synoymous with fanaticism, at least as far as my own personal experience goes. One pal of a few years backrefused to hear even the slightest bit of criticism aimed at the Canuck trio. The poor chap (Carl Barnes, take your bow) now has to keep his beloved RUSH collection out of the grasp of his increasingly investigative baby girl.

My sister, too, has not escaped the clutches of RUSH mania. Her current flatmate (hi, Alex!) has been inundating her with non-stop RUSH as he prepares for their forthcoming visit to these shores. No-one, it would seem, in 1992 can ignore RUSH.

Back in the early '80s, RUSH were *the* band to talk about. Rare was the denim jacket not displaying some kind of affinity to Messrs. Lee, Lifeson and Peart, the most common of which being an embroidered *starman*, the band's main symbol throughout the '70s. Now, some ten years on, the media profile may have diminished somewhat, but RUSH roll on regardless. Last year's "Roll The Bones" album is felt by many to be their finest album since 1981's "Moving Pictures", and many is the excited look when talk gets round to their impending visit to these shores this month.

"RUSH getting together goes back to September 1968," recalls guitarist Alex Lifeson, taking a breather from the band's relentless North American tour. "We had all gone to school. John (Rutsey, the band's original drummer) and I would jam together and play with a bunch of other people. We had another bass player back then and we did a gig at a coffee shop in a church basement. The following week we were offered the gig again but the bass player couldn't make it. So I called Geddy (Lee) who was playing in another band. He filled in and we played

NGS



GEDDY LEE ON LATE '70s ACTION

the eight or nine songs we knew over and over - that was our first gig!

"We continued like that for about five years, and in 1973 we recorded our first album ("Rush"). But, when it was mixed,, it sounded horrible. So we went back into the studio, dropped a couple of songs, added some new ones and had Terry Brown re-mix it and we were much happier with it. It was completed in a few days."

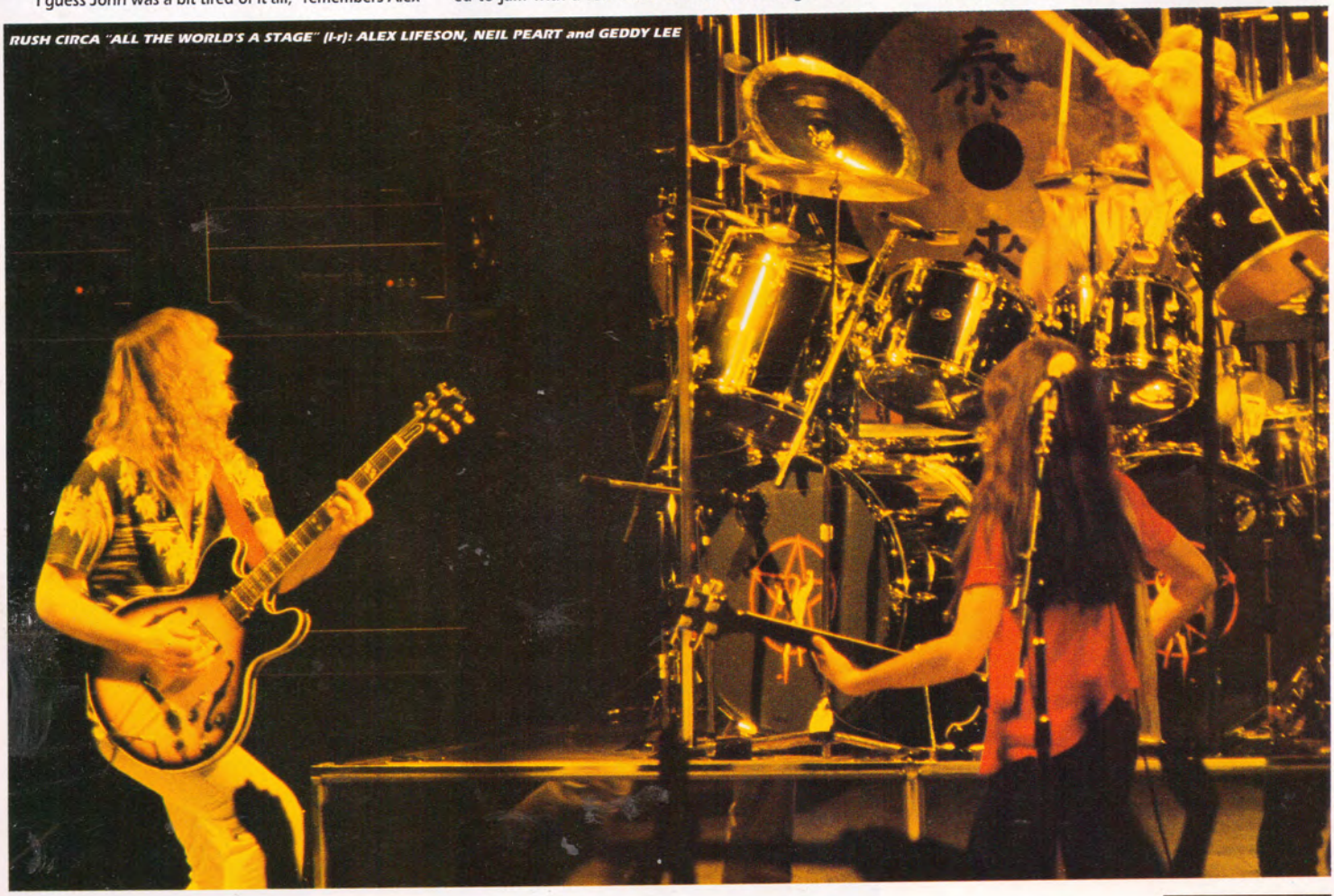
"Rush" eventually saw the light of day in 1974 and is perhaps understandably the band's most basic album, utilising massive riffs, crashing harmonies, and some very good songs. The massive roll of "Working Man" and "What You're Doing", and the crunching attack of opening cut "Finding My Way", with Lee's distinctively wailing vocals remain personal favourites to this day.

"LED ZEPPELIN were a very big influence," admits Lifeson, referring to the initial label attached to the band as mere YES/ZEPPELIN copyists, "certainly on Geddy's voice and on my guitar playing, but you have to start somewhere."

"Rush" first appeared on Moon Records in Canada, the band's own label. But it wasn't too long before they'd attracted the attention of Mercury Records, who wasted no time in snapping the band up to a two-album deal (later extended so much that it wasn't until 1990's "Presto" that RUSH found themselves on another label). The first of these was to be "Fly By Night" (1975), but before that, the band were to endure the one and only line-up change of their career to date.

"I guess John was a bit tired of it all," remembers Alex about Rutsey's departure. "Maybe he was a bit scared of what was going to happen. He was ill too (a diabetic), and in hospital. But we couldn't sit by and wait. We started to jam with a few other drummers. John got better, but as it got closer to touring I think he got cold feet. At the same time I don't think he was into the same kind of progression that Geddy and I were into..."

That progression showed its face on the band's sec-



RUSH CIRCA "ALL THE WORLD'S A STAGE" (l-r): ALEX LIFESON, NEIL PEART and GEDDY LEE

Pic André Csillag/Relay

ond album, "Fly By Night", released in North America in 1975 (the same year the band won a JUNO for most promising new band). By this time Rutsey had departed, his replacement coming in the shape of one Neil Peart.

Peart's standing as a drummer has consistently been nothing short of world class, but he was to affect the band in other areas too. An avid reader, Peart was to inflect his own literary influences on the band's lyrics with increasing success, ironically filling a void also left by the errant Rutsey.

Thus it was that "Fly By Night" (also produced by Terry Brown, who would remain twiddling the knobs until after 1982's "Signals") was the first RUSH album that really showed the direction that the band would ultimately take and thus label them, in the years to come, *The Thinking Man's Metal band.* None more so than the track "By Tor And The Snow Dog", a thunderous epic relating a tale of good versus evil, and "Rivendell", inspired by the works of fantasy authour J.R.R. Tolkein. Yet whilst aspiring to lengthy, epic status, RUSH, despite displaying several obvious YES-like attributes, never delved into overly long, somewhat ethereal musical affairs.

"We're basically a Hard Rock band," explains Lifeson. "We just wanted to develop something that was a little bit more interesting, something that you had to listen to and get a little bit more involved in. We didn't want to become YES, or ELP or anything. We're a Hard Rock band."

Yet RUSH also showed they could pen catchy, shorter rockers in the form of the title track and "Anthem", the latter inspired by the works of Russian author Ayn Rand, a name that would crop up later in RUSH's career, somewhat detrimentally as far as England was concerned.

A second tour of America followed, before the band went straight back into the studio to record their third album, the slightly disappointing "Caress Of Steel", released in late 1975 in North America. Yet despite the album being viewed these days as not quite *up there* with the rest of the band's output, a fresh listen today reveals the delights of opening cut "Bastille Day", the return of By Tor in "The Necromancer", and the acoustically led "Lakeside Park". Only the side-long "Fountain Of Lamneth" tends to drag on the listener.

"We were trying to broaden our writing, even at that early stage, to develop something a little more dynamic," recalls the guitarist. "More importantly, "The Fountain Of Lamneth" was the first time we'd done a whole concept piece on one side. Looking back, I don't know if I can sit down and listen to all of that without cringing, but it was a very important record within the develop of the band.

"Unfortunately, no-one else seemed to see it that way, and the album stiffed commercially!"

If "Caress Of Steel" is one of the few slightly disappointing RUSH albums, its follow-up has been continually hailed as one of Rock's all-time masterpieces. In 1976, the band unveiled "2112" (recorded in a mere two-three weeks), and in the space of a year had taken a side-long concept piece from being *cringe-worthy* to what many saw as almost a state of perfection.

""2112" was really the logical step on from "Caress Of Steel"," announces Alex. "It showed the development and displayed an advancement in writing and playing. It was the album that broke us through in many places. It was very successful and we really started to take off. Suddenly, everyone who had given us a hard time jumped on our bandwagon, and it was then we decided that we would always do what we have since continued to do. We would never have anyone from the record company or management spend a minute in the studio while we were there. And since then that's been the case. No-one dictates to us what we are going to write or play."

The first side of "2112" is taken up with the concept piece, set in the 22nd Century with the world in the throes of some kind of religious dictatorship. A tale of one man's struggle to overcome the drabness of a restrictive society through music, it centres around Peart's favoured ideas on individuality (a constantly recurring theme in his work) and once more draws inspiration from the works of Ayn Rand.

It was hailed by fans as a work of genius, but the British music press, always a cruel spineless creature, who at the time where jerking themselves off to a Punk revolution that has ultimately led to the demise of our own *real* music culture, saw things somewhat differently.

"They called us Nazis," laughs the guitarist, remembering the harsh words of criticism aimed at the band by journalists who themselves were constantly bringing political ideas into what they wrote.

"We were sitting there in a hotel room doing this interview with some guy who's name I can't even remember (it was in fact a hack called Miles who wrote, not unsurprisingly, for the *NME*). It was a relatively innocent discussion, and we were all talking. Eventually, Neil and he got talking about socialism and political leanings, and Neil was basically arguing against him, being the devil's advocate. He would make a point and then Neil would counter it with something, so there was an opposite to discuss.

"The next thing we knew we were right-wing fascist Nazis, and that hung around for so long. It's all we heard about for the next two years. Of course at the time there were only three papers, and today there's a much broader scope to get your information from. I don't think that particular paper is as strong as it once was, or as important, but RUSH keeps on rolling on..."

RUSH rolled on through a tour throughout 1976 taking in Canada and America, and it is from this tour that 1976's live double album "All The World's A Stage" arose. Recorded at three shows at Toronto's Massey Hall, "All The World's A Stage" displays the best of the band's first four albums in the live arena.

An opening trio of "Bastille Day", "Anthem" and "Fly By Night" are particularly effective, yet slightly overshadowed by admirable versions of "2112" and "By Tor And The Snow Dog" in their entirety, whilst notable mentions, at least as far as this scribe is concerned, must go to the final triumvirate displaying the best from the band's debut, namely "Working Man", "Finding My Way" and a gargantuan "What You're Doing". It remains my favourite RUSH live album to this day.

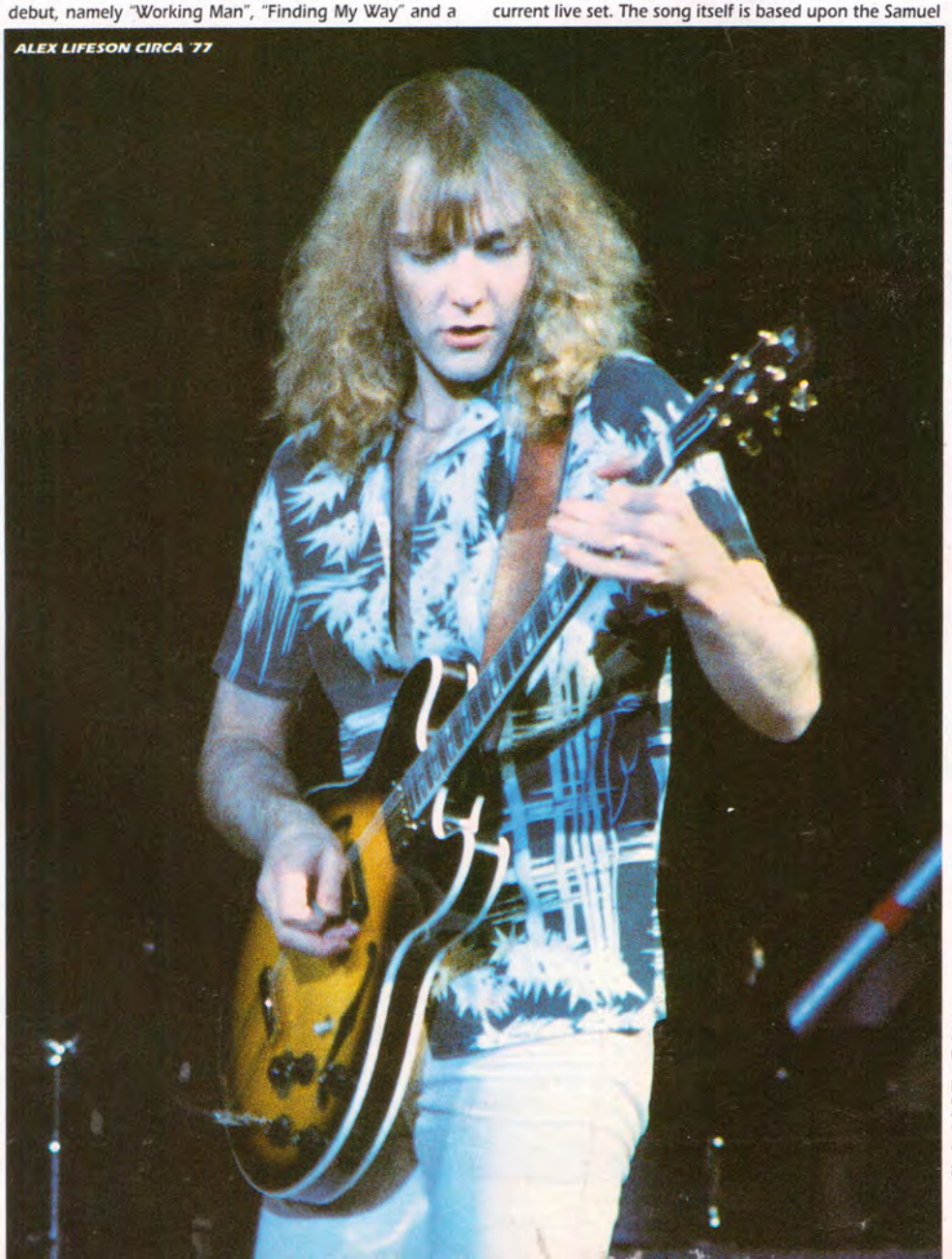
"We were kind of nervous about it, because it was the first live recording that we'd done, so there was quite a bit of preparation done before," ponders Lifeson. "It was very exciting, because it was like a triumphant return to our home town. At the time there were no Canadian bands who could do that number of shows in Toronto at one go.

"In retrospect comparing it to the other two live albums we'd done (1983's "Exit...Stage Left" and 1989's "A Show Of Hands") I would prefer in terms of listening, to hear "A Show Of Hands", because I think that strikes a middle ground between our first and second live albums. But in terms of emotion and raw, direct play, it's the first live album that does it for me."

By now RUSH weren't just big in America and their homeland, but translating into major sales throughout the rest of the world. Britain especially was sitting up and taking notice, and the band's first three albums were released in a triple package, "Archives". 1977 also saw RUSH venturing forth to Rockfield Studios in Wales to begin work on their fifth studio album. As it turned out, RUSH's first live dates outside of Canada or America took place in late Spring of 1977, the Summer of Punk, and were, of course, a sell-out success.

September of that year saw the release of "A Farewell To Kings", the fruits of labour at Rockfield, an album that furthered the RUSH cause ten-fold and is still seen by many as their finest album to date.

Side One is taken up with the imposing title track and "Xanadu", one of the finest songs ever penned by the band. Building slowly and spiritually and leading into a crashing finale, "Xanadu" still remains a part of the band's current live set. The song itself is based upon the Samuel



ALEX LIFESON CIRCA '77

Pic André Csillag/Relay

Taylor Coleridge poem "Kubla Khan", even quoting in places from the poem, although if I am correct, this is not credited on the album sleeve!

"A Farewell To Kings" also broke RUSH into the British singles charts with the melodic "Closer To The Heart" (once again a live favourite), which reached No. 36 in 1978. RUSH have never been seen by radio programmers as an accessible unit, but this has hardly hindered their popularity throughout their career.

"That was the first record we'd gone out of Canada to make, so there was a different influence," states Alex. "Our musical roots were always more British than they were American, so it was exciting to be there making music. Our tour had gone very well, and there was a great vibe about the whole thing."

The one thing apparant on "A Farwell..." was that shift away from *Sword & Sorcery*-style epics of the past to more Science Fiction-orientated material like "Cygnus X-1". Some see it as the band's most complex work. Alex Lifeson, however, remains uncertain.

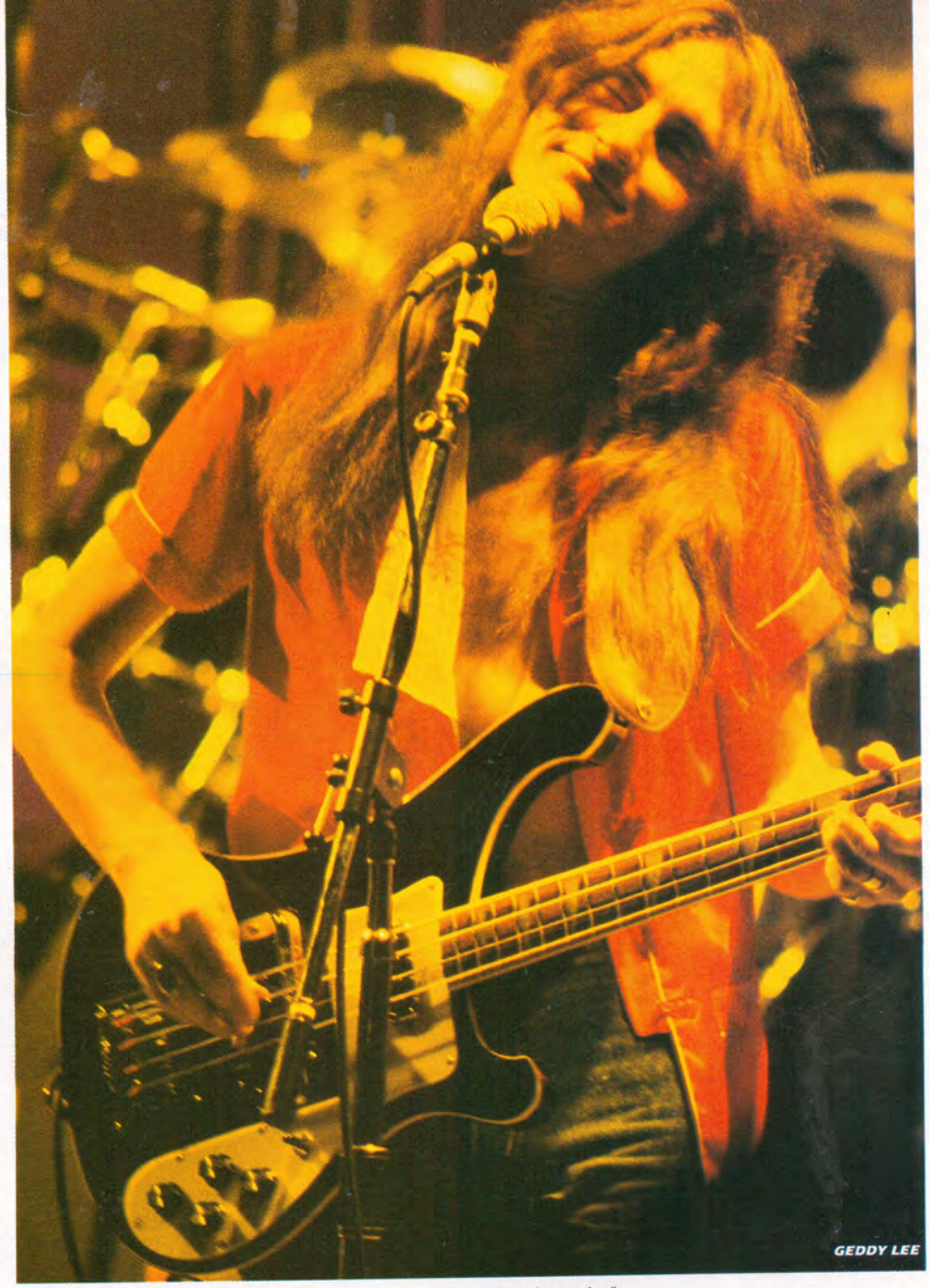
"I never thought about it as being complex," he comments. ""Xanadu" was done in one take. We played it once all the way through, and that was it. We were quite prepared with a lot of the material."

The first half of 1978 was taken up with completing the "A Farewell To Kings" world tour, before the band returned to Rockfield Studios to work on their next album. "Hemispheres" reared its head in October 1978, and it was to find itself yet another milestone in the band's career in as much as it was to be the last RUSH album to indulge in lengthy, epic-like numbers.

Based on an idea by an author called Adam Smith (another Peart read), who declared the brain was split into *hemispheres*, one ruled by Apollo, the other by Dionysus (!), side one was devoted to the title track, whilst Side Two offered "Circumstances", "The Trees" and the instrumental "La Villa Strangiato". Whilst the latter three are fine Hard Rockin' fare, the title track is, to these ears, heavy going.

"It felt like 20 or 30 years in the making," declares Lifeson, shedding some light on the album. "We had a bit of the material written when we got to Rockfield, but the rest we had to fill in when we were there. We rehearsed for a month, had a day off, and then started recording. I think it took us six or eight weeks of recording with one day off. It was very stressful.

"We went straight from there to London to mix it, and it just wasn't coming together at all. You could feel the tension build between the band and Terry, and finally he took the tapes to Trident Studios in London, and listened to the record. It became very apparant what was wrong and we all went home for a week, went back feeling a lot more positive and finished it off. But it was a tough record to make."



GEDDY LEE

Pic André Csillag/Relay

That toughness, according to Lifeson, was the reason that their next album, 1980's "Permanent Waves" saw a direct shift in material to shorter fare, the beginning of a pattern the band would follow through to this very day.

RUSH's tour of the UK in early 1979 (with fellow Canucks MAX WEBSTER in tow) saw three nights at London's Hammersmith Odeon, before the band headed for Europe and a return to their home stages, prior to retiring to a studio in Montreal to begin work on their next album.

"Permanent Waves" kicked off with something of a shock to long-time RUSH fans in the form of "Spirit Of Radio", an obvious single that would reach No. 13 in the British charts, the band's biggest hit to date. Also on offer was the catchy Hard Rock of "Free Will" and more intricate RUSH material, like "Jacob's Ladder" and "Natural Science".

"I think that we'd just taken the whole side long concept piece as far as we wanted to," is Lifeson's definite viewpoint. "We'd done it a number of times and we felt like we were really starting to repeat ourselves. At the whole time music was changing, different things were starting to influence us. I think we felt that we were going into the '80s with a different viewpoint."

A viewpoint that would lead the band through the '80s with the synthesised feel of "Signals" and "Power Windows" to enter the '90s taking yet another path... ■

Next issue Jerry Ewing traces the band's career from 1981's "Moving Pictures" to last year's "Roll The Bones"

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1 Visi

"Record man your dream's gone up in smoke. It should have been two white guys, but two black men came along and rocked the boat" - "File Under Rock" (2 TRIBES).

"I still get asked all the time what it's like to be a black man in a Rock band," grins Ashton Liburd, lead singer with 2 TRIBES. "But who's asking all these white kids what it's like to be playing *black* music?". It's one of the many points the lead singer has been making over the past few months. As one of Britain's few multi-racial bands 2 TRIBES have had to state their case time and time again. For them the fact that two members of the band are black and they're playing Heavy Rock music is of little consequence.

On a recent trip to Birmingham to celebrate the opening of a new Rock club, Ashton was dragged before the MTV cameras and quizzed once again, despite being a little the worse for wear! As he says later: "All these old Blues men were drinkers and smokers. You could say I was trying to keep the spirit alive!"

For 2 TRIBES the process of putting together their first album proved to be just as much of a challenge as avoiding the same old questions about the racial make-up of the band. Having made a name for themselves as one of 1991's most exciting live acts (supporting RPLA, ROADHOUSE, TIN MACHINE and EXTREME, among others), the band (Ashton Liburd - vocals; Jon McLoughlin - guitar; Paul Gold - bass; and Rod Quinn - drums) were determined to carry the power of their live act over into the recording studio. Self-titled and self-produced, but recorded under the watchful eye of engineer Chris Sheldon, 2 TRIBES' debut is due for release in April through Compulsion. Included on the album are "Decade", "What Do They Want From Us", "Groove In The Right Direction", "File Under Rock", "Billy Young" and other cornerstones of the band's live set.

As Ashton stresses: "You've got to get your own sound across on a first album. If you don't then you've blown it, because it's no good blaming the record company or the producer six months later. There's no going back and telling everyone that it doesn't sound the way you wanted it to".

The night before our scheduled interview I ran into the band playing an unannounced support gig to KISS OF THE GYPSY at Southend's The Esplanades. Even in a venue that quite frankly resembles a living room, and playing to a crowd that for the most part, were unfamiliar with the material, 2 TRIBES managed to drive their message home in a thoroughly convincing style; even over-running by two songs just to leave their mark on the audience and KISS OF THE GYPSY's exasperated road crew!

The following day, on the morning of their first headlining gig at London's Marquee Club, singer Ashton Liburd and guitarist Jon McLoughlin paid a visit to the METAL FORCES office. According to Ashton, "the rhythm section is still in bed". But these two were ready to pick up where they left off in the last 2 TRIBES interview, featured in our Christmas issue. And you can't help but notice the relief felt by both musicians that the LP is finally finished.

"Thank god it's over," declares Jon, struggling to keep a straight face.

Ashton: "We've had the record in our heads now for so long that it's hard to be objective about it anymore. We had to learn the whole process of making an album as we went along, and it wasn't always easy. The running order of the songs has been changed so many times I've almost lost count, and *that* was becoming frustrating. We were going to start with "File Under Rock" but on the record company's advice we've gone for "Back To Love"..."

Just to make matters worse I make the suggestion that "Decade" - one of the band's hardest songs and an integral part of their live show - might have made a better opener. Good-natured abuse is subsequently exchanged!

Despite the seemingly endless last minute changes both band members seem satisfied with the end result and pleased with Compulsion Records' willingness to allow them free reign in the studio. Even if one or two songs didn't make it onto the finished article against the band's own judgement.

"They didn't want us to use "Women Like Drugs"," explains Ashton. He shrugs his shoulders, resignedly. The song in question has already crept into the band's live set and is probably one of their best. It isn't sexist in the slightest, but there were murmurings of discontent from above as Ashton explains: "There was a feeling that the song was sexist which it isn't. It talks about love and sex as being addictive, but I suppose the title *might* offend a few people who weren't willing to actually listen to the lyrics. We were sorry to let it go, but we're hoping to hold it over for the next album.

"The label signed us up for the stuff that we were doing and we saw no reason to change that. So when it came to making the record we asked them to let us produce it ourselves. You only get one chance to make that first album, so we wanted to get it right. Chris (Sheldon) understood what was needed. It was the mixing that was time-consuming because we waited for Nick Lorne, who produced the demo tape that METAL FORCES first reviewed, to finish what he was doing. He'd been out of the country working with MIDNIGHT OIL and DAVID BYRNE, but he stepped in over Christmas and finished the album off."

Jon: "Compulsion tend to leave us alone to get on with what we do. I don't think they quite know what to make of 2 TRIBES".

Ashton elaborates: "I've heard that record companies can be a little distant with Rock groups. It's wrong I know, but in this country Rock and Metal bands are still looked on as oddities, because the charts are so Dance-orientated and our kind of music is geared towards albums and live concerts. But after any gig it's unusual to find anyone from our record company coming into the dressing room to talk to us!"

I mention the fact that Ashton's *Angry Young Man* stance on stage might leave some onlookers a little wary of approaching the band! He starts to laugh:

"I think you could be right. I think our record company might be scared of us! I don't know. I've been told I look angry when I'm on stage before and maybe that makes us a little unapproachable. It's not meant to, but that's just the way I am. That's the way I react to the music."

Fortunately that anger still shows through on the record. "2 Tribes" is simply a very hard, very British Rock album.

"I think the album sounds great," declares Jon. "It's not too glossy. It sounds very British. It's got that trebly sound that hurts your ears when you turn it right up."

"Even the slow songs sound hard," grins Ashton. "It's always been our intention to let our slow ones be grinding! Just like those old ZEPPELIN records. When you listen to "Waiting For The Truth" and "Immigrant Song" (not a cover of the LED ZEPPELIN tune of the same name!) you realize that it doesn't take a great deal of thought to keep a ballad powerful. You don't automatically have to get the acoustic guitars out.

"We've actually recorded "Decade Update" which may come out as B-side," offers Jon. "The original - "Decade" - was written when Margaret Thatcher first stood down as Prime Minister; it comments on her policies and incidents that happened during her time in office. A song like that can be kept as an ongoing piece of music which we can add to every so often.

"We tried to put the whole ten years into perspective. But it isn't just about a decade in this country it could apply to the last 70 years in somewhere like the Soviet Union. It's like a little piece of modern history put to music. I know that some groups shy away from being too political, but I think "Decade" is more of an observation than an out-and-out political statement."

"The record company were reluctant to use it as the opening track, because they didn't think American audiences would know what it was about!" adds Ashton, confused by the assumption. "They felt it might be *too* British because it mentioned Thatcher, it touched on aspects of British life and politics and I thought that was strange. I have some awareness of what is happening in America politically, and I really think that song could be applied to any country."

Jon: "So "Back To Love" ended up getting first place on the album, and it's also coming out as the first single. Unfortunately, that's the way it works in this country if you're a Rock band. You have to get past the business people to reach the real people! You have to arrange the running order of your album in a certain way, so that songs from it will get played on the radio!"

on

IN THE MIDST OF A HECTIC TOURING SCHEDULE, 2 TRIBES HAVE ACTUALLY FOUND THE TIME TO RECORD THEIR DEBUT ALBUM. VOCALIST ASHTON LIBURD AND GUITARIST JON McLOUGHLIN DROP IN TO TELL MARK BLAKE WHY IT HAD TO SOUND JUST RIGHT

2 TRIBES (l-r): JOHN McLOUGHLIN, PAUL GOLD, ASHTON LIBURD and ROD QUINN

While Ashton and Jon seem perplexed by the curious workings of the business machine, "2 Tribes" is by no means a compromise. As their live show has always suggested, they are a Rock band whose idols include THE CLASH or THE STRANGLERS, rather than *another* Funk Metal outfit. Furthermore, the forceful nature of songs such as "File Under Rock" has remained the same.

"Groove In The Right Direction" and "File Under Rock" are virtually the same recordings that were on the original demo," explains Jon. "We recorded those songs at a little studio in the East End with the police knocking on the door every five minutes, because we were making such a racket. We were so fired up at the time that we couldn't see any way of improving on those original takes. When we went back to do the album we were going to re-do those songs, but what was the point. They sounded great as they were."

"It sounded like we were starving back then," announces Ashton, with a smile. "Once you get a record deal and some money in your pocket you can lose some of that edge. If we'd tried to do those songs again we would have sounded fat!"

"If it ain't broke don't fix it," offers Jon, philosophically. "I like to think that everyone in this band is a very good musician, but there's no room for virtuosos! We aim to write the best songs we can, but you'll never see any one in 2 TRIBES standing centre stage taking a solo, while the rest of us troop off into the wings for five or ten minutes.

"I started playing guitar around the time that Punk started happening (Jon cut his musical teeth with late '70s upstarts THE REVILLOS). Prior to all that you had to sit in your bedroom practicing your scales for hours on end before you could hope to compete with most guitarists. Punk gave you the chance to learn a few chords and get out and play, learning as you went along. Which is what I did. And because of that it I still can't come to terms with this ten-minute guitar solo business. We've supported bands who do it - good, young bands - and we all ask the same question *'Why?'*. It seems so old-fashioned and so unnecessary." There seems to be no time for complacency with 2 TRIBES. In keeping with their work ethic, the band will be back on tour in Britain following the release of the album. What's more their enthusiasm for playing live remains as strong as ever.

"We'll play to anyone," insists Ashton. "You can't beat the buzz you get from doing a great gig." He hesitates before carrying on. "You know I never thought I'd say this, but it is a real power trip when you get a guitar in your hands. I only play along on a couple of songs, but I can now understand why some bands get so carried away on stage and start smashing up their guitars!"

Jon looks horrified: "Don't for God's sake!"

Ashton relents: "Perhaps it would be better just to give it away!".

Don't expect a free guitar at your next 2 TRIBES show! But be prepared to cross paths with them very soon. With a first album to promote 2 TRIBES will be coming to a town near you very shortly. The beat goes on. ■

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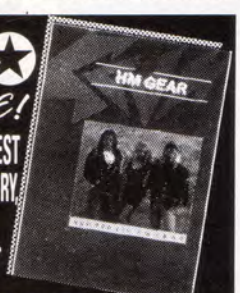

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